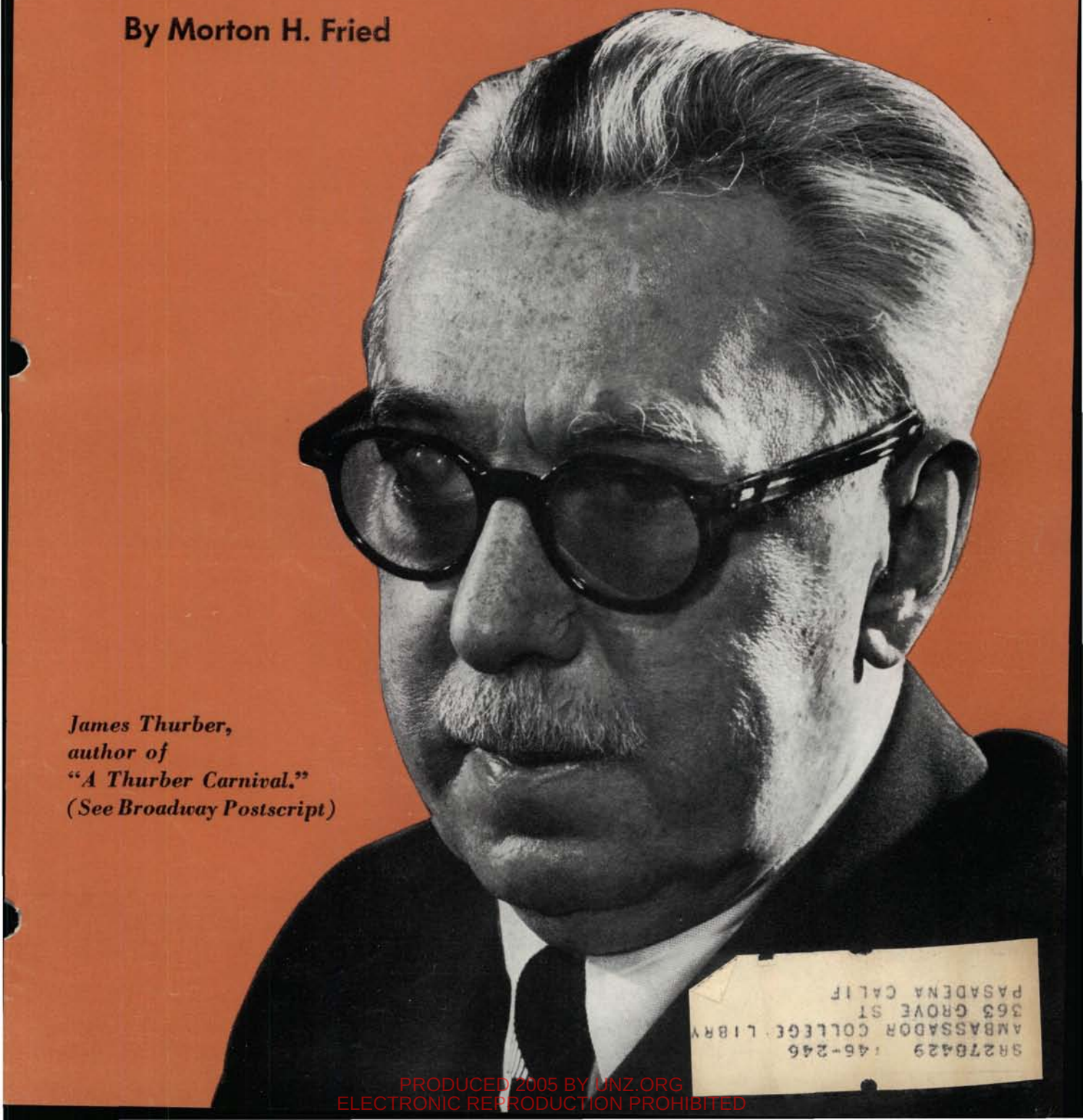
Saturday Review

MARCH 19, 1960 / 25¢

BREACHING THE CHINESE WALL

By Morton H. Fried



James Thurber, author of "A Thurber Carnival." (See Broadway Postscript)

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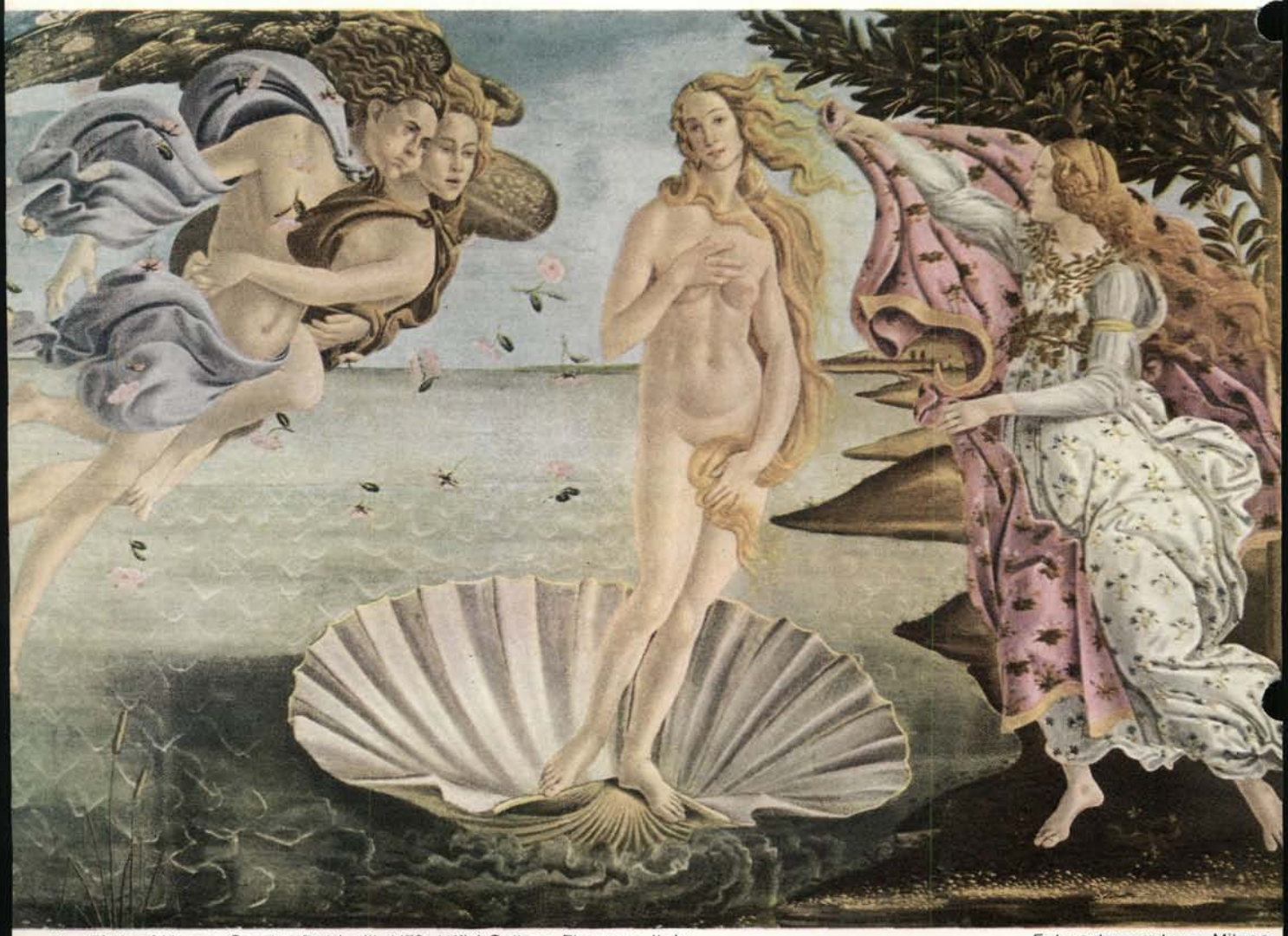

The Birth of Venus, Sandro Botticelli, 1478; Uffizi Gallery, Florence, Italy. Foto arte e colore – Milano

The artist turns to nature to inspire his craftsmanship

Botticelli chose the mythical birth of Venus as a subject worthy of his brush and produced a masterpiece. Before then and since then most art has shown a preoccupation with the things of nature and the legends surrounding them. The seashell has for long held a fascination for the artist and served as his inspiration. But inspiration alone is not enough; it must be coupled with skilled craftsmanship to achieve perfection.

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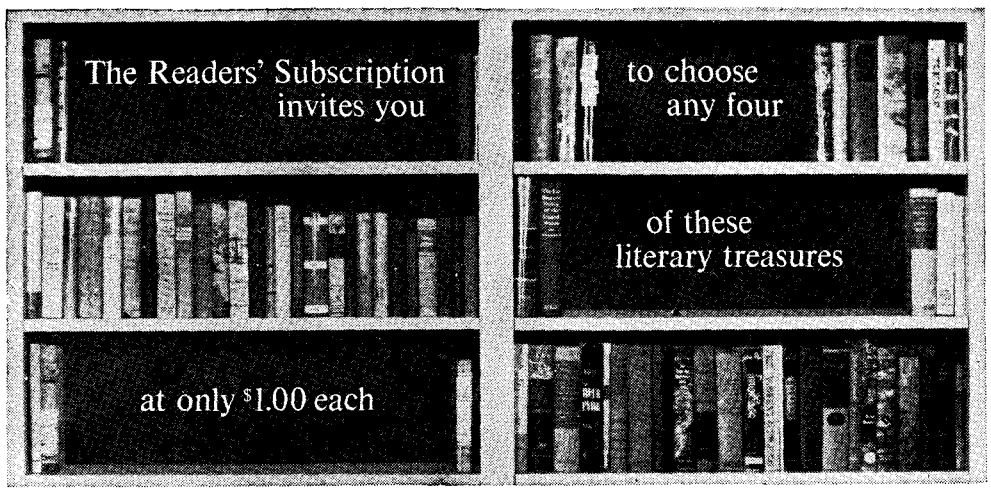

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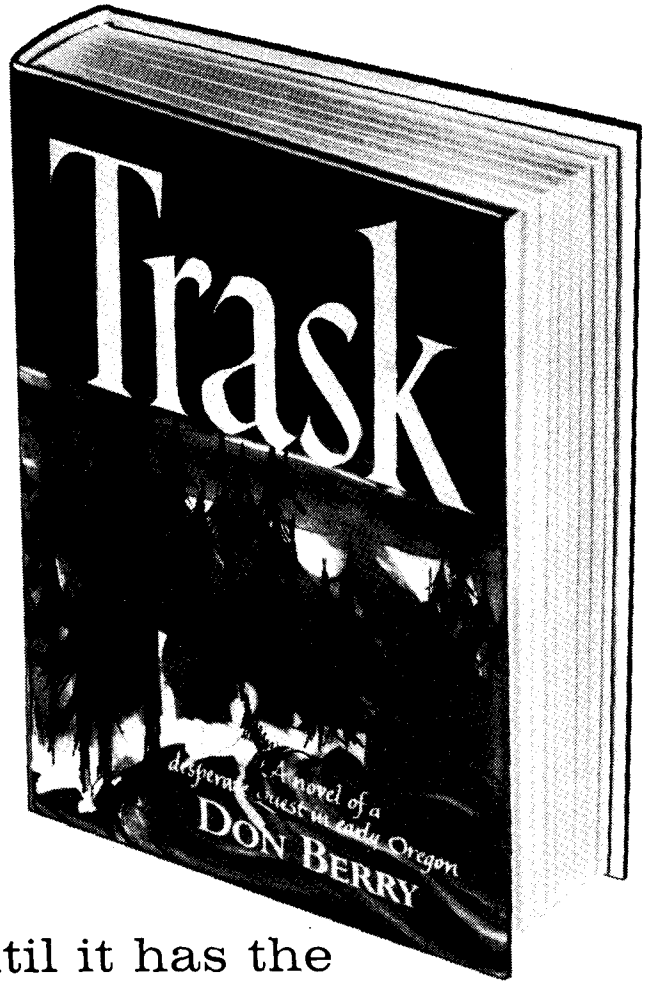

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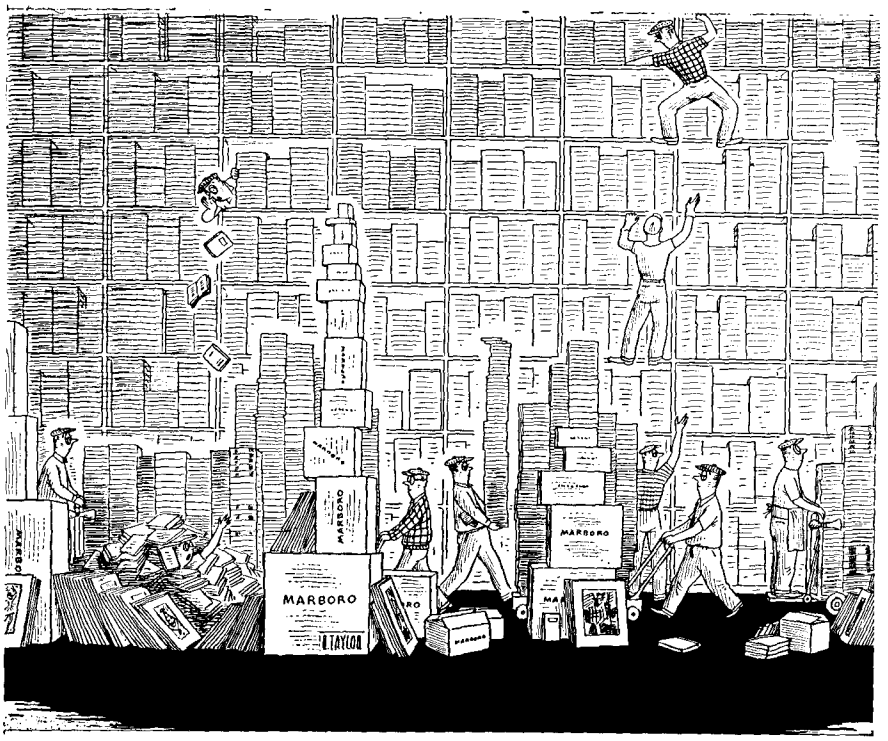

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THE PHOENIX NEST

West Meets East

Edited by Martin Levin

PRELIMINARY PREDICAMENT

Last evening I went to the opening
Of a neo-expressionist play,
But up to the time of constructing
this rhyme
I have not seen the papers today.

So please do not ask my opinion
Of the play, or I'll be on the
spot—
For until I have read what the
critics have said
I won't know if I liked it or not.

—ARTHUR L. LIPPMANN.

• • •

HAIR ON BUTTER

BACK in the thirties when I worked in radio (an inconceivably powerful educational medium that was going to transform the intellectual life of our time), along about four-thirty in the afternoon the freer spirits in the program department would leave the office for a whiskey-break and illuminate each other on the eternal verities.

Perhaps the freest spirit was a girl named Jones, who was about as tired of being called Smith as I was of being called Jones. One day, apropos of nothing I can now recall, she quoted her father as saying, "Dirt. Matter out of place. Hair on butter, butter on hair." I engraved this information on my brain, as one of the few pieces of totally satisfactory information I had ever encountered. I have had no reason since to change my mind.

It is why, no matter how attractive, children are improper at a social gathering of adults. Nothing wrong with butter, nothing wrong with children. Nothing wrong with hair, nothing wrong with grownups. Together, all wrong.

It is why chocolate-flavored breakfast cereal is wrong, and why sequins on a lady's sweater are wrong. It is why cosmic ideas are, generally, out of place on a stage, and opera singers must not attempt "Bill Bailey," why poetry is not to be read in a gin mill, blues singers are not to be heard in a concert hall, why professors should not attempt to cope with slang, vodka and consomme and ice should not inhabit one glass, ladies should not wear slacks, untalented people should not paint pictures, illiterates should not write books, baseball players should not expertise on juvenile delinquency, symphony conductors should not act nor actors conduct symphony orchestras, why movie stars should not think in public, why postmasters should not make literary judgments.

It does not apply, of course, to serious people being funny.

—ROBERT PAUL SMITH.

• • •

WHAT'VE YOU GOT TO LOSE?

FOR some time now the American Express Company has been startlingly successful in getting prominent persons, mostly Hollywood persons, to admit publicly, through the medium of advertising, precisely how much cash they could afford to lose. (Anything above their critical maximum is converted, you see, into those violet-hued, oddly spelled travelers cheques. Yes, sir.) Now this is perfectly all right with me. I might give a testimonial for travelers cheques myself, if asked. I believe in travelers cheques, and I could use a few extra buques.

What bothers me, though, is why Dick Powell can't afford to lose more than $50. Apparently I've been wrong about him. I've always thought he could probably afford to lose ten times that much. In fact I've begun to wonder now if the plots of those old musicals weren't written around his own financial worries. Remember how the hero was always trying to produce a big show but couldn't because he didn't have enough money?

The ad says Mr. Powell is the star of the "Zane Grey Theatre" on TV. I'll bet my bottom dollar (I never bet more than a bottom dollar) that Zane Grey carried more than $50 in cash. And what's more, some of his fictional plots would have dragged a little if his heroes had had to stop, take out a pen, and endorse a cheque. How does Powell get around those situations? Didn't Zane Grey write something called "Desert Gold"?

"All right, podner, let's have that there gold dust. This here's a stique-up. Forque it over."

"Sorry bud, but I never carry more

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than $50 in gold dust. If our pal here behind the bar will lend me a pen, though. . . ."

I haven't tuned in on any of his TV shows, but Powell is undoubtedly having to twist Grey around a bit. I'm eager to see "Writers of the Purple Cheques." —HAYES B. JACOBS.

• • •

I WAS A CASUAL MAN FOR THE NEW YORKER

I NEVER knew Harold Ross and doubt that he remembered my name or even knew whence I came—but I was, nevertheless, his farthest-flung writer of casuals (circa 1929-34).

I may have been far-flung; my casuals were not. I wrote them in Pasadena, California, where I still live, a faraway place from a Manhattan point of view. Yet, I was indistinguishable in print from writers who, with the editors, authored such pieces. Some casuals did not need locale; they were acceptable for any place or time. Others, requiring background or atmosphere references, had to have a connotation of the New York scene, or at least of Connecticut or Jersey, as I was reminded. At that time I had never been in New York except for two hectic days going and getting back from my first trip to Europe, and my knowledge of some metropolitan areas was sketchy. But with the kind connivance of Katharine White and Wolcott Gibbs I got along fine. When writing something calling for certain big-city allusions, I left specific blank spaces in my copy and asked Katharine White or Wolcott Gibbs to dub in the appropriate street, neighborhood, or suburb.

For myself, the casual years were exciting and modestly profitable (I must have contributed fifty or sixty pieces), although I never did get one of those writers' bonuses Thurber mentions in his book. Do you suppose, Thurber, that at this late date William Shawn, or maybe Hawley Truax, could wangle one? Probably not. The statute of limitations or something. However, I did receive a bonus once from Howard R. Garis, author of the "Uncle Wiggily" stories for children. It was a complete bound set of his works for my young son Cedric. I had read to the child Wiggily stories from our Pasadena paper and based a humorous *New Yorker* article on them, my confidants at GHQ writing in the name of the nearest New York suburban daily carrying the syndicated feature. Garis was amused. But "the child"! He is now a Ph.D., a professor (j.g.) of U.S. history. Gad, how time bowls along.

—GEORGE CECIL COWING.

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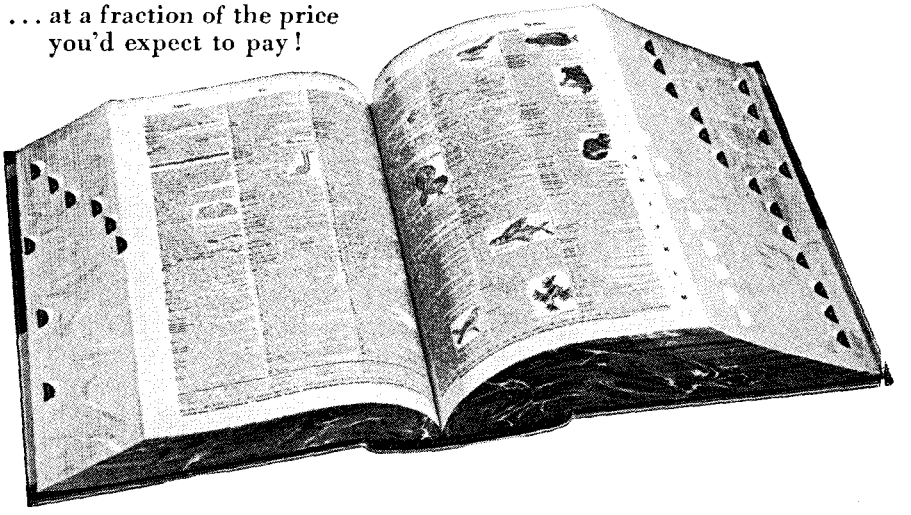

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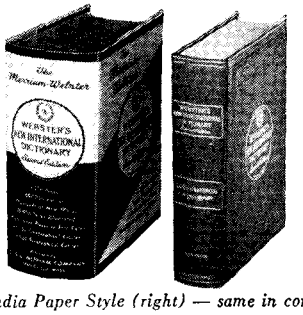

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TRADE Winds

THE NEW MAYOR of Taunton, Massachusetts, is saving the city $3,500 a year by taking over the job of censor. Bernard F. Cleary, who weighs 318 pounds and received his education at the Massachusetts School of Anatomy and Embalming, has chased people like Mamie Van Doren and Brigitte Bardot right off the movie screens.

As for the newsstands, he has really thrown his weight around. He is particularly upset by a book entitled "Lady Chatterley's Lover," which he described to a *Providence Bulletin* reporter as completely dirty. Then, according to the story, "he quoted some of its contents from memory to emphasize his point."

ONE OF THE motion pictures, incidentally, that had Mayor Cleary up in arms is "The Bramble Bush." The book was obviously made into a movie because of its sensational values, and the Warner Brothers advertisements make it clear how they will merchandise it.

When the book came out, Walter Winchell said, "It makes Peyton Place read like a book of hymns." The ads for the film, however, quote Winchell as having said "makes Peyton Place read like a book of nursery rhymes."

For heaven's sake, isn't there a lobby for the protection of the good name of nursery rhymes? Oh, well, the advertisements are in good taste, even if the motion picture isn't.

BANTAM BOOKS, which has been having its joys and heartaches with "The Bramble Bush," ran into another peculiar situation in its current promotion of "Alas, Babylon." Pat Frank's novel, you remember, is about a group of people in Florida who are not affected when the H-bomb falls and who grope their way back into some sort of existence.

The Civil Defense people liked the book and CD Director Leo Hoegh recommended it. So Bantam got ready to send out to a Civil Defense mailing list copies of the book wrapped in lead gray with "Alas, Babylon—radioactive best seller" printed on the outside.

The New York Post Office said no. The word "radioactive" is dangerous, no matter *what's* inside a package. Bantam's Tim Horan practically had a fit when the Atomic Energy Commission informed him it's okay to send radioactive materials through the mail any old time!

But, sneered the PO in rebuttal, they don't put the word "radioactive" on the outside, do they? No, they don't. Finally, Bantam found that the Chicago postmaster would mail heaven and earth as long as it had the right postage on it. So the radioactive best-seller went out from the Windy City.

It's a step in the right direction. Maybe in the Next Big One people can shoot words at each other. That's the kind of war that would be lots of fun.

A TEACHER at Brookline High School in Massachusetts, Boris Burack, organized a six-piece student Dixieland band which plays at weddings, wakes, bar mitzvahs, or any other place where their services will be utilized.

Not long ago, some of the members suggested that a few jam sessions would be in order, so Mr. Burack distributed to the boys a mimeographed notice listing fifteen or so old-timers to rehearse beforehand. "Tin Roof" and "Rampart Street" and the like. But just before distribution he penciled this in: "Do Nothin' Til You Hear From Me—I'm Beginning to See the Light."

"Later," he tells me, "I heard from the boys, all enthusiastically determined not to play a note until they 'heard from me' about my new idea (I'd 'seen the light')."

IS IT SO PECULIAR that a guy who has written a novel runs an employment agency for a living? That's what Seymour Epstein has to keep asking people, who always look so surprised when they hear that the author of "Pillar of Salt" (Scribners) does just that.

"The way I look at it," he told me, "is that it's a situation where a person who works for a living finally found time to write—first short stories, and now a novel."

Epstein considers his business the principal thing in his life, and now that he is in comfortable circumstances, he can write. If he had to write to keep the wolf from the door, he just couldn't do it. Another thing, now that he's forty years old and has written his first novel, he thinks special consideration

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should be given to writers who at thirty-five or forty finally achieve their first. Why, he wants to know, is there an inescapable stigma attached to a first novel? Does one forgive more in the initial work of a twenty-five-year-old than in that of a forty-year-old? Do publishers think there is more of a future in the fresh young writers, and prefer them to the fresh old writers?

Well, judging by the reception given "Pillar of Salt," I'd say old Seymour Epstein isn't over the hill quite yet.

SOME OF THESE HUMORISTS just don't care what they do. Caskie Stinnett has a new book due next week. "Out of the Red" is the title, Random House is the publisher, and it's billed as a satiric novel based on the author's jaundiced observation of Federal workers while he served as a writer for the War Production Board during the war. (When we old writers say "the war" we mean the one that started twenty years ago.)

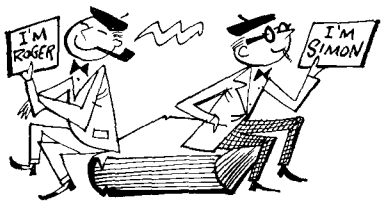
Stinnett writes a privately but widely distributed monthly publication for the Curtis Publishing Company called *Speaking of Holiday*. It's very amusing. And to sort of get himself in good with the right people, he included the following in the last issue:

Poem Written Exactly Five Minutes After Reading a Magazine Supplement On "Writing in America"

We would like to say, here and now, that we are willing
To pass up anything written by Alfred Kazin, Gilbert Highet, and Lionel Trilling.
And although we've read them diligently we still do not know
What the heck's eating W. H. Auden, Archibald MacLeish and C. P. Snow;
All of whom appear to be absorbed in the dullest of games:
I.e., to see how many times they can introduce the name of Henry James.

ONE THING about Françoise Sagan, she really gets down to *la terre firme* when she names the characters in her books. You'll recall, in "Bonjour Tristesse," the winning personalities were yclept Cyril, Elsa, and Mrs. Webb, for instance. In her next, I acquired a certain smile reading of people named Bertrand, Catherine, and Luke.

Now, in "Aimez-vous Brahms . . ." there are Roger and Simon. I mean, how can you take seriously fellows named Roger and Simon?



RECENTLY when the University of Oklahoma Press published within a season or two of each other Georg Autenrieth's "A Homeric Dictionary" and Clyde Pharr's equally necessary grammar, "Homeric Greek," in each case the Thomas Jefferson School in St. Louis was first under the wire with orders for 200 copies.

The reason is that the private school offers Greek as an elective subject, and the boys are encouraged to take it. They start with Homer himself, and by the time a student has finished the twelfth grade he has completed the "Iliad" and the "Odyssey" in the Greek language.

Maybe we are ahead of the Russians, after all.

IDDZIES AND ODDZIES: In a delightful Civil Defense book called "The Family Fallout Shelter" there are many suggestions, one of which is to stock your cozy little hideout with "What to Do Until the Doctor Comes," by William Bolton, M.D. I sure hope someone is working on the sequel, which doctors will place on their own shelter shelves: "What to Do Until the Patient Comes."

►In the case of the runaway heiress, Gamble Benedict, the *New York Daily News* had the cast lined up from the very beginning. First there was "the brother, twenty-one-year-old Douglas Benedict, tall, lean, handsome, with an Ivy League air." And there was "the man, Andre Porumbeanu, about thirty-five, described as suave, dapper, and extremely charming to women." Now, I ask you, which is the villain?

►I know you aren't going to believe it, so I have saved the clipping to prove it. In writing about the ladies skiing in the winter Olympics, the *Waterbury* (Conn.) *Republican* referred to "Miss Fortune Befell, another leading U.S. hope in the race. . . ."

—Jerome Beatty, Jr.

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Allen Drury:
ADVISE AND CONSENT

"If you do that you won't be liked," a fatherly fellow Senator had advised him on some controversial matter soon after he arrived.

"I don't give a damn about being liked," he had retorted impatiently, "but I sure as hell intend to be respected."

ogee

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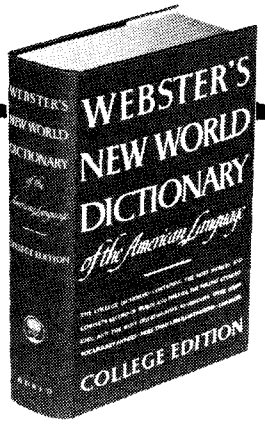

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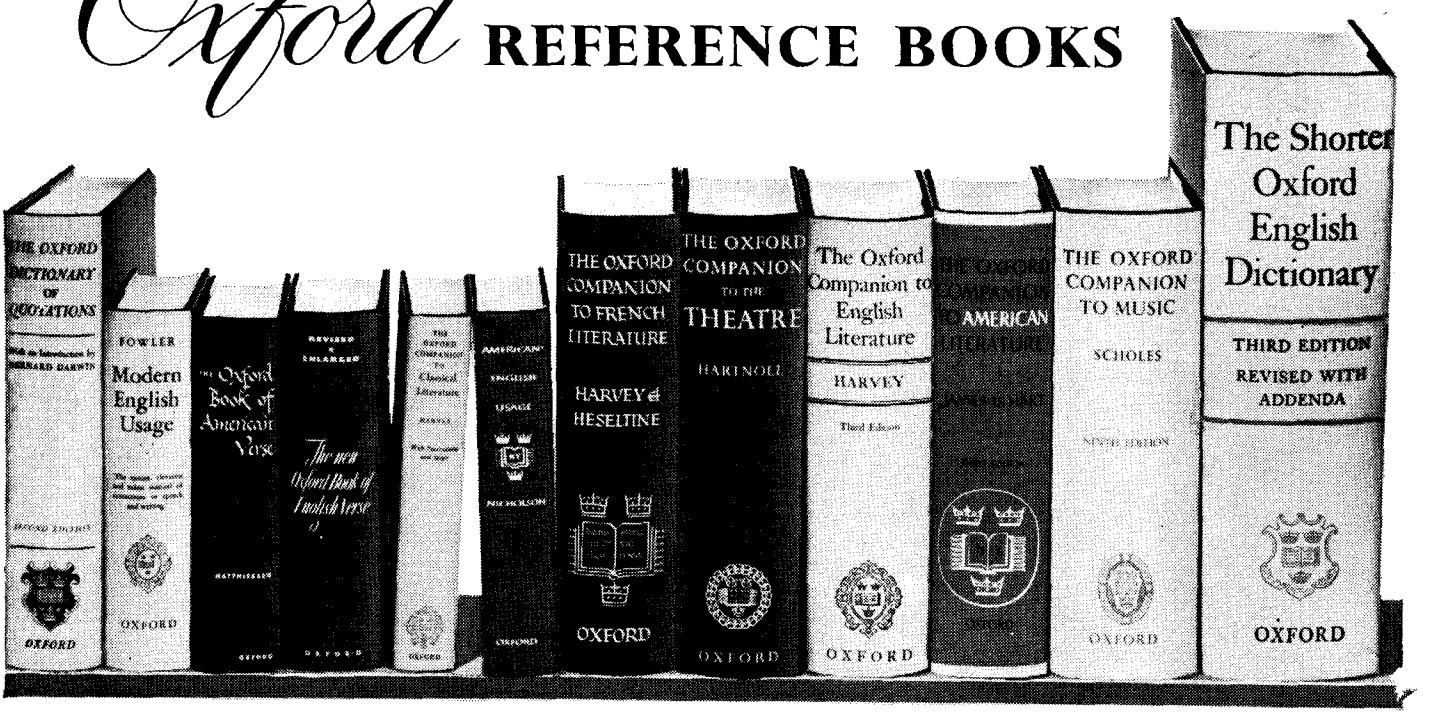

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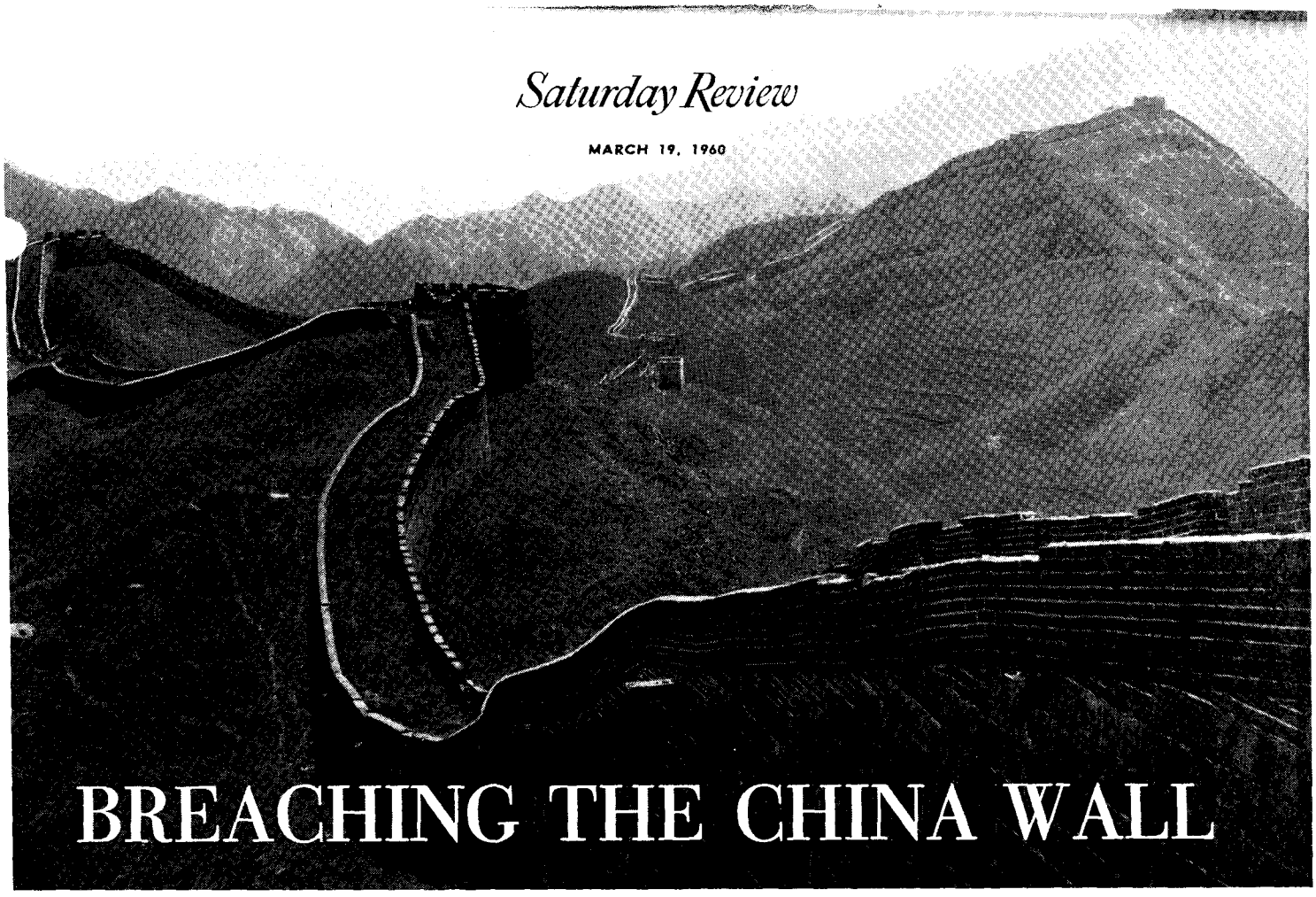
Saturday Review

MARCH 19, 1960



BREACHING THE CHINA WALL

By MORTON H. FRIED, *associate professor of anthropology at Columbia University and the author of "Fabric of Chinese Society," which is based on a field study in China.*

THE STATE Department lifted its prohibition on the movement of United States newspapermen to Communist China two and a half years ago. Though the public seems largely unaware of the action, passports validated for travel to mainland China were issued to thirty reporters by John Foster Dulles and were extended last April, under Mr. Herter, for another year.

Why, then, have our journalists not taken this opportunity to visit China? The answer has remarkable simplicity for a matter that is so complex and obscure: The Chinese, having originated the affair by inviting the thirty reporters, now offer them no visas.

For some time the question posed as one of delicacy or "face." The Chinese, said Premier Chou En-lai, could not think of receiving American journalists until reciprocal privileges were made available to the Chinese. Now, while a prohibition on the travel of Americans to China raises serious legal questions, there is no provision, constitutional or otherwise, that guarantees foreigners the right of entry to the United States. The problem seems insoluble. It has been widely presumed that the stalemate was encouraged by the State Department and that it would continue until the Chinese decided to break it by offering unilateral privileges.

Curiously, and with a move that has had very little publicity, it was our State Department which offered a potential resolution of the difficulty. According to *The New York Times* of April 24, 1959, the United States *dared* Peking to send reporters to this country. The State Department said "that it was 'prepared to consider recommending to the Attorney General a waiver' of laws now preventing visits by Communist Chinese."

THE Chinese have not reacted to this implication of change in the United States's attitude. Many reasons may be suggested, all as tenuously hypothetical as our other estimates of current Chinese activities. Perhaps the Chinese have been completely occupied in their Tibetan troubles, in the affairs of the National Peoples Congress and the induction of a new chief of state, in revising their projection of the "Great Leap Forward," or in the worsening of their relations with the neutralist nations of South and Southeast Asia. Whatever reasons the Chinese may have for their inaction, it is typical of recent Sino-American relations that their motives should be unknown and, what is worse, unpredictable. Indeed, our ignorance of contemporary China is appalling. With many other students of China I share the conviction that this ignorance is terribly dangerous, that it affects us far more than it does Communist China, that it is unnecessary, futile, and foolish. Nor would our problems be solved if a handful of newspapermen succeeded in going to China, though that is much to be desired. Because we require more points of contact with China, it is time that we began to think of a limited program of cultural exchange, a program that should include the movement of scholars between the two nations. As one facet of this exchange we must try to create opportunities for trained anthropologists and sociologists to study

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contemporary Chinese society, not in the library but in the field.

However unfortunate, we do not regard it as strange that direct communication between the United States and China has reached a lower ebb in the past ten years than at any other time in our national history. There are, to be sure, certain avenues of communication. Our scholarly libraries receive newspapers, periodicals, and books from Mainland China; the American Consulate in Hong Kong monitors the public communications of the Mainland and issues such invaluable guides as "The Survey of the China Mainland Press" and "Extracts from China Mainland Magazines"; we may also assume that various agencies of our government and armed forces have their own means of obtaining data, though most of this material is undoubtedly highly specialized and virtually all of it kept secret. To these sources we must add those which exist in other countries. Many nations maintain legations in Peking and, though much of their information is gathered exclusively for government use, some does come before a wider audience. Much more exciting are the accounts of travelers which, in the last few years, have had great currency in American mass media. Newspapers have published stories by English, Canadian, and French reporters; the films of German cameramen have been shown on television; our literate public devours books by Indian observers and French existentialists.

We have even had the pleasure of a few contributions by Americans, though one of the contributors has, at least temporarily, forfeited his right to travel as the cost of his visit to anathema.

Meanwhile, despite these sources of information, the need for knowledge about China grows more acute each day. Even if it were possible to ignore political and military concerns, China would still present the world with one of its most titanic problems of this century—and the next. What will be the consequences of population growth when, as demographers predict, the Chinese Mainland citizenry will rise from its present 600,000,000 to one billion by 1980?

Problems such as flow from this single datum are not capable of military resolution. It is equally certain that there now exists no political or economic formula which, like a shaman's incantation, can dispel the ominous forces we see gathering. Ludicrously enough, Peking seems to have a magical attitude toward some of these problems. During the summer of 1958, after having mounted a major birth control campaign for about two years, the People's Government issued the slogan "Inadequate Labor in the Countryside," and began to soft-pedal (though not eliminate) the birth control movement. While there is a distinct possibility that the powers that be actually expect the newly initiated commune organization to act as a significant brake on population expansion, no official statement has been made of this view. Instead, China is said to be capable of almost indefinite population increase while simultaneously improving standards of living. The answer lies in the compulsive power of the word, and the charismatic word is Socialism.

WHATEVER the reader's reaction to these facts, if he subscribes to present United States policy toward China he must forfeit any superior air. However untested and risky, the commune and the general reorganization of the Chinese polity and economy represent positive measures, even when they are encapsulated in a massive ideological mystique. Against this we can place only our official policy, which, except in explicitly military situations, seems predicated on the notion that Communist China is a bad dream that will pass away with the dawn. The nightmare quality of Communist China is enhanced by the treatment which it is accorded in the American press. Long before the advent of the commune, readers were told that the new China was implacably hostile to every institution held dear by civilization. Religion was being eradicated and the family was in the process of extirpation. Now, with the commune, comes a veritable loss of humanity: We are told that China has become a society of ants, and photographs showing long lines of workers toiling on a hill drive the image home. Is this crude picture to be our working model of contemporary Chinese society at a time when comprehension of that society is vital to our very survival?

Modern social science arrived in China toward the close of the Ch'ing dynasty. Spurred by the collapse of the traditional educational system, major programs in the social sciences were flourishing at the important Chinese universities less than a decade after the establishment of the Republic. Teams of social scientists scoured the countryside with questionnaires, sometimes descending en masse upon a village with scores of pointed queries about life, love, and labor. Meanwhile, through a complex process of cross-fertilization, ethnographic methods and objectives were added to the sociological ones and there came into being an approach known as the community study. One of the foremost examples of this genre is the work done in 1936 by Fei Hsiao-tung and published under the title "Peasant Life in China." This is an account of life in K'aihsienkung, a small peasant village south of Lake T'ai in Kiangsu Province.

In 1956 an anthropologist from New Zealand, Dr. W. R. Geddes (now professor of anthropology at the University of Sydney), met Fei in Peking. Geddes asked if he might visit the village Fei had studied two decades before. Fei looked into the matter and we may assume that there was mutual delight when the government agreed. On May 12, 1956, Geddes arrived in K'aihsienkung. Though he received a great deal of cooperation, including the services of interpreters and access to local records, he could stay only three days. Methodically he gathered as much data as possible, using the earlier Fei study as a guide.

Through the courtesy of Dr. Geddes, the present writer has a copy of the 166-page manuscript that describes K'aihsienkung in 1956. It is a fascinating and valuable document. Consider the significance of Geddes's study, which takes a particular village that had been studied in pre-Communist times and rescrutinizes it to see what changes have taken place. Let us look at a few of these changes to see, in an unusually concrete way, how such field work can enrich our knowledge of China. The fact that this kind of study, however brief, was permitted only a few years ago indicates the real possibility of making similar studies in the future—if assisted in the most minimal way by the removal of the obstacles now presented by our own government.

AT the time of Fei Hsiao-tung's study in 1936, K'aihsienkung produced, on the average, 18,000 bushels of rice per year. In 1956 Geddes procured "detailed figures of the estimated 1956 production on . . . slightly more than half the planting land of the village." Computing for the whole on the basis of these figures, Geddes discovered that the expected yield for 1956 was 39,667 bushels, or 120 per cent higher than estimated for 1936! Dr. Geddes, quite rattled by the outcome of his computations, made several attempts to explain the surprising discrepancy; ultimately he accepted an increase of production of no less than 60 per cent as the minimal difference between 1936 and 1956.

No local study can be used to prove or disprove statistics that pertain to the aggregate area and population of a huge nation. It cannot be expected that the information from a K'aihsienkung can tell us the truth about the CCP statistical debacle that, on August 16, 1959, was announced as the revision of the

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production estimates which Communist China believed was the "Great Leap Forward."

The revision of estimates has confused western analysts at least as much as they must have confused the Chinese. The London *Economist* and Professor William W. Lockwood have responded with cynicism. Lockwood, in a letter to *The New York Times* last year, asked, "Are the new figures and targets . . . any better than the old? Is a 35 per cent gain in food grains . . . more credible than a 100 per cent gain?" To which may be offered in reply Dr. Theodore Shabad's statement in a recent issue of *Far Eastern Survey*: "[I do] not consider the recent revisions as evidence that all Chinese Communist statistics are fraudulent."

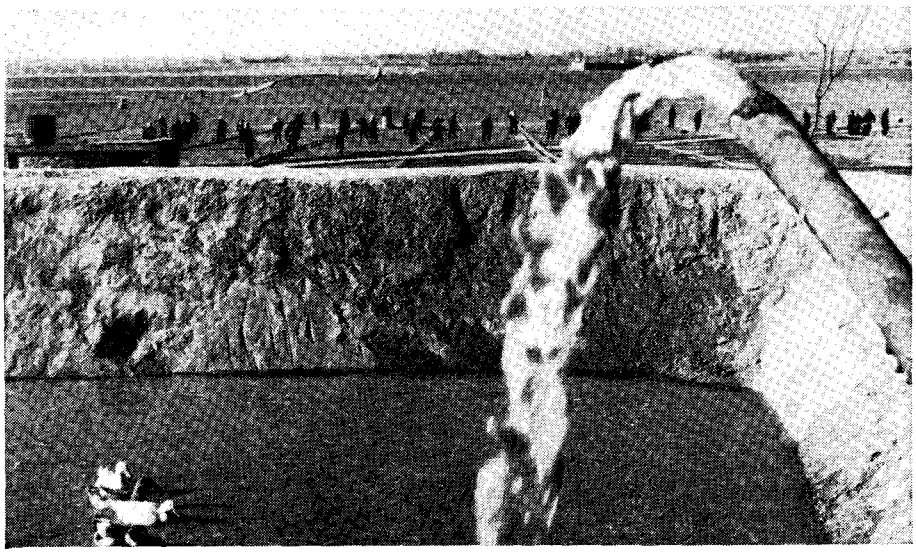
WHATEVER its relevance to the national picture, all indications point to a sizable growth of agricultural yields in K'aihsienkung. By what means was this increase accomplished? To understand the significance of this question it should be realized that, up to now, the productivity of Chinese agriculture has been regarded as being virtually optimal. Chinese rice farmers, for example, consistently outproduce American rice farmers on the basis of return per unit of cultivated area, though the Americans are far ahead in the ratio of productivity to expended human labor. Geddes develops four bases for the increase in production: 1) Addition of new arable land or the improvement of old land; 2) intensification of the labor process plus the use of tools and animals; 3) use of new planting methods under the encouragement of the government; 4) more rational use of the land as a consequence of collectivization. Each of these categories is discussed at the local level, thereby complementing the conclusions of economists who have deduced similar loci of change from careful study of documents from the Mainland.

Geddes's comparison of K'aihsienkung in 1936 and 1956 tends to bear out the conclusions about Chinese agricultural production reached by other means. But it departs rather strangely from the image of China presented in recent population statistics. In a nutshell, Geddes found that the population of K'aihsienkung actually underwent a slight decline between 1935, the year of the census used by Fei Hsiao-tung, and 1956, when a special house-to-house count was made for Geddes. One of the main age categories showing substantial reduction between 1935 and 1956 is that of children under sixteen years of age, an absolute decline from 470 to 438. When this

(*Continued on page* 43)

—*Eastfoto.*

In the "bad old days" of female infanticide, boys outnumbered girls by only 35%. In the "happy present," boys predominate by 88%.



Above: Commune members of Kansu Province, 4,620 feet above sea level, successfully brought water up to the dry lands by building many open and hidden tunnels.

At Right: Pre-commune Chinese used a crude foot-turned water wheel to pump water up to their high fields.

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A Fresh View of American Fiction

By Granville Hicks

FOR A decade or so Leslie Fiedler has been a kind of wild man of American literary criticism. Although there have been useful insights in the essays he has written, he has repeatedly gone further than he could hope to take his readers with him. It has been clear, indeed, that he hasn't wanted to take them with him; he has wanted to give them a kick in the pants.

Now he has written a book, a huge book, called **"Love and Death in the American Novel"** (Criterion Press, $8.50), and, happily, it turns out to be almost completely free from bad-boy antics. Here is no juvenile effort to outrage the Philistines, but a serious and impressively well-informed attempt to look at American fiction in a new way. It is only once in a while that Fiedler turns smart aleck, notably in a brief comment on Theodore Dreiser and in a passing allusion to Walt Whitman as "the perpetual mama's boy." There is much with which a reader may disagree but not much that he is justified in brushing off.

The book is an examination of American novels, most of the major and vast quantities of the minor ones, in terms of their various ways of portraying sexual relationships. Being a Freudian of sorts, Fiedler always goes beyond, or beneath, what the author thought he believed to what he (Fiedler) believes he can prove that he (any given author) really felt. This allows plenty of room for disagreement, but it provides a large measure of stimulation. There are, as he grants, other ways of looking at literature, but he shows that this way is worth trying.

Fiedler, needless to say, has his own idea of what the sexual relationship ought to be, although he is never quite explicit about it. What he is explicit about is the failure of American novelists to portray any such ideal relationship. He is not interested, however, in merely listing a series of failures; that would be tiresome. What he tries to do is to show what our writers have been able to accomplish with their substitutes, their subterfuges.

It is an ambitious book, dropping back at the outset to the Provençal poets of the eleventh century, and moving on, with glances at Shakespeare and Spenser, to the beginnings of the novel in England. This is to show us the origins of the Sentimental Love Religion (the capitals are his), which is his first major subject. He discusses Richardson's "Clarissa" at considerable length and with considerable respect, and traces Richardson's influence on the Continent, where it was fruitful, and in America, where it was, he says, a blight. "The Pure Young Maiden who derives from Clarissa and preempts the place of the heroine in our classic books is almost always a dull and embarrassing figure, a monster of virtue." For this phenomenon he offers a complex and at least partly convincing explanation.

There are two other types of fiction that Fiedler examines in his long preliminary section: the gothic novel and the historical romance. He is particularly interested in the gothic novel, "the substitution of terror for love as a central theme of fiction." Gothicism, he believes, was adopted by most of the major American novelists, in large part because love had failed as a serious subject. The man who showed the way was Charles Brockden Brown, about whom Fiedler has much to say.

THE historical romance, he points out, may be either sentimental or gothic, and he begins by talking about Walter Scott, whose work was mostly on the sentimental side. Scott's principal disciple, James Fenimore Cooper, he also classes as a sentimentalist, but he treats him soberly and respectfully, although some readers may be startled to read that miscegenation is the central theme of "The Last of the Mohicans" and to discover that Fiedler looks with marked suspicion on the relationship between Natty Bumppo and Chingachgook.

In the middle section Fiedler tries to show how the modes of fiction he has been describing have developed in the past century, drawing his illustrations from a large and sometimes amusing variety of books. The theme of seduction, for example, leads him to talk not only about Hawthorne ("The Scarlet Letter") and Melville ("Pierre") but also about the obscure George Lippard, Theodore Dreiser, and, ultimately and wittily, Herman Wouk. The sentimental theme has undergone strange modifications. The nice girl remains with us, but she has been treated ambivalently by Fitzgerald, Hemingway, and Faulkner, while Nathanael West has sought to destroy her, and, in "Man and Boy," Wright Morris has pointed a jeering finger at her mother. There is also the related theme of the flight from marriage, which Fiedler traces back to "Rip Van Winkle," and in the end he is talking, as by now the reader has learned to expect, about impotence, homosexuality, and incest.

Part II ends with a long and excellent discussion of the gothic tradition from Poe to recent writers of detective stories and science fiction. Along the way Fiedler again considers Hawthorne, Melville, and Twain, and comments on such contemporaries as Faulkner, Carson McCullers, Bernard Malamud, and Ralph Ellison. Finally, in Part III, we have full-scale examinations of the three novels Fiedler ranks highest: "The Scarlet Letter," "Moby Dick," and "Huckleberry Finn."

I finished the book with great admiration for Fiedler's diligence and for the quality of many of his insights but also with a number of questions. To begin with, I am not so sure as he is that he knows exactly what constitutes a right, normal, healthy, mature sexual relationship. I suspect that, in this as in other matters, there is no such thing as perfection and that there are more ways than one of working towards it.

Then there are questions that concern the value of his approach to literature. Like any other schematic approach, it seems to work better with minor writings than with major ones. He writes brilliantly, quite on his own terms, about "Uncle Tom's Cabin," but when he comes to the books he regards as masterpieces, he has to go beyond those terms. Moreover, he has less to say about certain major writers than about others. He writes relatively little, for instance, about Henry James, although he has promised in his preface not to neglect writers of the first rank because they fail to fit into his scheme. In a way, of course, James does fit, but to say that is not to say much about James.

However, it must be pointed out that as a rule Fiedler has refused to tie himself up in his system; he has other insights and he uses them. Furthermore, he makes no claim that he has said the last word. At the least he does what he set out to do: he compels his readers to take a fresh look at the masterpieces of American fiction. We may not always, we may only rarely, accept his view in its entirety, but it is unlikely that our own will remain unchanged.

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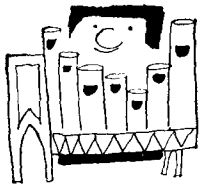


A Monument to Man's Visual Imagination

By HARVEY EINBINDER,
a consulting physicist who has made a hobby of studying encyclopedias.

TO PRESENT within the confines of a single set of volumes a comprehensive account of man's artistic achievements, to synthesize in a single place the findings of scholarship, to supply a visual record of the depths and diversity of artistic expression, to catalogue and describe these precious works scattered over the face of the earth, and to relate their origin to man's culture, his history, and environment—this is the lofty aim of the **Encyclopedia of World Art.**

This monumental undertaking, published by McGraw-Hill, will consist of fifteen massive volumes containing more than 7,000 closely printed pages and 7,500 illustrated plates. Successive volumes are being issued quarterly, and the entire project will be completed within the next four years. The first volume, priced at $32, has now appeared; it covers art, from Aalto to Asia Minor in 450 pages of text and 542 illustrated plates, of which ninety-eight are in color.

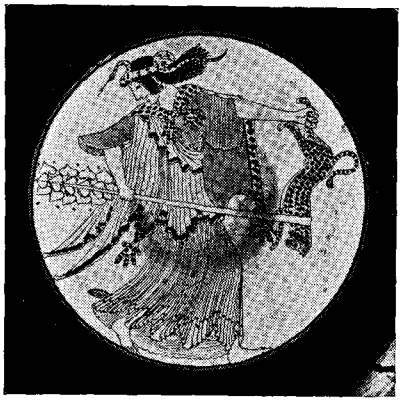
The set follows the tradition of the great ninth edition of the Encyclopaedia Britannica (1875-89) by presenting its material in the form of long, comprehensive essays. Each major article is a minor monograph designed for continuous reading, which is supplemented by illustrations and a comprehensive bibliography.

Three generations ago it was possible to prepare an encyclopedia by employing scholars from a single university or a single country, but today the world of scholarship has become so diverse and specialized that no university, no country or continent can encompass all its findings. The Encyclopedia of World Art reflects this fact by its international roster of contributors, and by its simultaneous publication in English and Italian editions. The Institute for Cultural Collaboration in Italy is responsible for its editorial direction, while McGraw-Hill is supplying financial assistance for the project and inserting additional entries in the English edition to increase its utility. These additions include 300 brief biographies and a 100,000-word survey article on art in America.

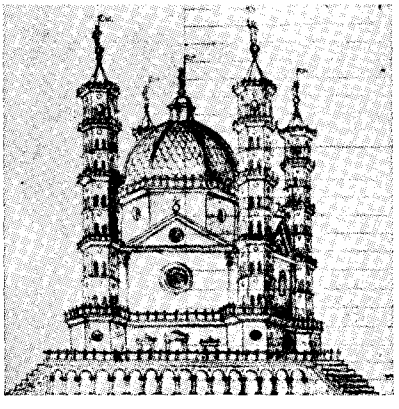
Judging from the first volume, one outstanding feature of the Encyclopedia is its extraordinary collection of illustrated plates occupying the last half of each volume. Illustrations, of course, have long been employed in reference works. Copper engravings were used in the first edition of the Britannica nearly 200 years ago, and a high point of the famous French Encyclopédie was its eleven volumes of engravings, which formed a visual museum of eighteenth-century science and industry. However, such indirect methods of reproduction have always been unsatisfactory in dealing with works of art where the unique image created by the artist is paramount. Only in modern times has it become possible, thanks to advances in color photography and photomechanical means of reproduction, to capture with reasonable fidelity the splendor of rare originals.

The dazzling array of color plates in the Encyclopedia of World Art is more than a supplement to its text; it is an essential part of the work, serving as a veritable storehouse, a unique treasury of artistic objects and artifacts, many of which have never been reproduced before. They lend a fresh meaning to Malraux's vision of a "Museum Without Walls"; for these plates bring together a stunning collection of images recording man's artistic activity during the past 200 centuries. Within a few pages we pass from the serene floor mosaics of Afro-Roman art to the monumental wall frescoes of the Ajanta Caves in India, and travel from the bright bold textiles of ancient Peru to the reverent scenes of the Nativity in the monastery of San Marco.

The quality of the color plates is perhaps even more impressive than their striking variety. They successfully capture the swirling brush strokes of Jackson Pollock, the subtle tones of Anglo-Saxon medieval illuminated manuscripts, and the imposing religious murals of Central Asia. Faithful representation has been a basic aim of the Encyclopedia's editors. They have achieved this goal by comparing side-by-side the color plates with the original works. This costly procedure is possible because the printing is being done in Italy, where low labor costs



Archaic Art. Inside of a kylix.



Filarete's architectural drawing.

—*From the book.*

Angelico's Detail of the Deposition.

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make such time-consuming processes feasible. The importance of color is vividly demonstrated by the photographs of masterpieces of archaic sculpture now housed in the Acropolis Museum. Seeing the subtle rose and blue painted marbles is sufficient to demolish the fallacious popular idea of Greek sculpture as a cold, colorless, impersonal art. These plates provide an experience of archaic art that once would have been impossible without visiting Greece.

It is no accident that the title of the set is the Encyclopedia of World Art, for its coverage is catholic and universal, as it strives to encompass all the artistic objects fashioned by man. This universal outlook is reflected in its exhaustive treatment of unfamiliar epochs, such as the Abbasside art of Islam and the pre-Islamic art of Arabia, which furnishes perceptive readers with a deeper appreciation of the diversity of artistic activity. Because of its breadth and authority, the set will have a great impact on art education, where it will help to break down the cultural isolation and provincialism that have neglected developments outside the mainstream of Western art. Thus the first volume offers not only an exhaustive treatise on archaic art, but also a meticulous description of the wonderful pottery created by the ancient Peruvians in a long article, which is accompanied by an excellent series of vivid color plates.

Articles in the Encyclopedia are keyed to outstanding critical problems. Each major entry seeks either to delineate a specific historical period, present an inventory of a particular geographical region, or discuss an important artistic phenomenon—such as the Antique Revival. As a result of this broad approach, the history of art becomes more than a succession of individual personalities: it is transformed into a record of man's visual imagination through the ages. Because of this elevated view, many subjects will be treated in later volumes that are never considered in traditional art courses. They include art and astronomy, erotic and sexual elements, monstrous and fantastic subjects, demonology, magic, and terror in art. After surveying the list of stimulating topics, one eagerly awaits these later volumes.

THE massive tomes of the Encyclopedia are not meant to be swallowed whole: they should be studied and digested piecemeal in much the same way that the contents of the Metropolitan Museum or the Louvre must be absorbed. One dips into a volume and reads an article here and there, just as one spends an afternoon in a museum seeking a few significant esthetic impressions. The articles, like the varied objects in a great museum, differ widely in their content and presentation. Some are painstaking summaries of scholarly research, others are provocative essays dealing with controversial subjects. The latter approach is exemplified by the brilliant polemic on architecture by Bruno Zevi, who deliberately shuns academic objectivity to pursue with zeal the fundamental mission of architectural criticism. His aim is to distinguish between the poetry and prose of architecture—to separate the creative ordering of space from the mass production of useful buildings. His vigorous essay should be required reading for all those journalists who rashly condemn the Guggenheim Museum. Such journalists think they are being profound when they repeat critical clichés, but, as Bruno Zevi points out, they merely echo the sentiments of the Roman poet Martial, who said, "If your son is seen to be slow of wit, make him a town crier or an architect."

If the Encyclopedia of World Art represents a triumph of cooperative scholarship, it is not so successful as an example of distinguished book-making. Economic necessity has resulted in large, heavy tomes that are cumbersome to handle. Very small print has been employed for the text, which tires the eyes after a while. Unlike the triumphant splendor of the color plates, some of the black-and-white reproductions fail to represent the highest level of contemporary photographic achievement. Unfortunately, in a few instances antiquated architectural photographs have been employed. One such example is Alberti's façade of San Andrea in Mantua, where a pair of old automobiles parked in front of the church are an unsightly distraction. A more serious deficiency is the failure of some of the photographs to emphasize the essential three-dimensional plastic quality of sculptural objects. However, since only the first volume of the set has been issued, it seems unnecessary to dwell at length on these visual defects because they will undoubtedly be corrected in later volumes. They are only noted here because they are such a contrast to the general level of excellence that has been achieved.

The Encyclopedia of World Art is an essential possession for anyone with a serious personal or professional interest in art. It is a work to be explored, studied, and enjoyed. The connoisseur will relish the generous treatment of unfamiliar subjects; the critic will benefit from its sweeping historical vistas; the scholar will find its bibliographies an invaluable guide to the periodical literature, and the average art lover will pass many delightful hours examining its vivid illustrations.

Each volume costs $32. This may seem like a large sum for a single volume, but it is actually quite reasonable considering the 450 pages of closely printed text and the 540 lavish plates. Anyone who invests in the set can look forward to years of profitable reading, stimulation, and enjoyment. By subscribing to the set, general libraries with limited budgets can forego adding a large number of expensive art books to their collections, and reference libraries will find the Encyclopedia an authoritative source of information and a comprehensive treasure of world art that will serve the needs of students and the general public for years to come.

The Hummingbird

By James Reaney

THE hum of an approaching christening mob!
The hanging still in the air with so much motior
He flies with wings of air in an air of feathers!
The hanging still in the air with so much motion

The hollow twig that transports flowers to his blood
The barn of flowers pressed in a jumping ounce
No song is needed when one is a song
The barn of flowers pressed in a jumping ounce

Enoch, Elijah or Ascension is your name.
My dainty jaunt, why call I you these names?
Because I realize and advertise that there
Far down the dark row of mountains cowering
That ruby flash that is the chariot of fire
Is your throat too.

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If It's a Fact, It's Been Noted

By JOHN T. WINTERICH

"WHEN FOUND, make a note of," remarked Captain Cuttle rather too frequently in "Dombey and Son," and his injunction is perpetually taken to heart by the compilers of reference books, whose lives are a continuum of finding and noting. The results of some of their recent labors are here considered.

Presidents of the United States have been born in every month of the year, but only Truman was born in May. No President was an only child, and eighteen came from families of six or more children. Virginia is still the mother of Presidents (eight), but New York and Ohio, with six each, have been the ranking mothers of Presidents' wives. Three Presidents have been ministers' sons, and five married ministers' daughters. Six Presidents had no children; the other twenty-seven fathered 124 (seventy-five boys and forty-nine girls); the champion had fifteen. There have been fourteen White House weddings; a President was a principal at only one of these. Of the twenty-four Presidents who attended college, eleven made Phi Beta Kappa. These statistics, plus a huge quantity of related data, are available in a fascinating compendium, **"Facts About the Presidents"** (H. W. Wilson, $6), by Joseph Nathan Kane, whose "Famous First Facts" has long been a standard reference tool.

From Presidents to ex-Prime Ministers: The Labour candidate for Parliament in last fall's British elections who contested Winston Churchill's seat was A. C. Latham—score: Churchill, 24,815; Latham, 10,018. These figures emerge in the long report on the election which appears in the new **"Whitaker's Almanack"** (British Book Centre, $6)—the ninety-second annual issue. Elsewhere in this reliable standby one may learn that annual fees at Eton are £460 and at Harrow £426; that 25,942 Americans are registered residents of the United Kingdom, of whom 15,962 are women; that a Church of England bishop should be addressed as "my lord"; that five persons were executed for capital murder in 1958, that there are sixteen minor peers (Prince Charles is one, and room will have to be made in the 1961 edition for his little brother); that the tallest building in England is Salisbury Cathedral (404 feet).

More than twice as old as "Whitaker's" (the oldest periodical in Great Britain, in fact) is **"World Events"** (Longmans, $4.95), which began its career under the editorship of Edmund Burke as "The Annual Register" (a designation still retained in the subtitle). "World Events" is strictly a series of narratives, country by country, with a minimum of tabular material. The latest unit celebrates the bicentennial of the series with a brief history which reveals that poetry was published regularly until the 1863 volume. The editor in chief is Sir Ivison Macadam.

The thirty-third annual issue of **"Political Handbook of the World"** (Harper, $4.50), edited by Walter H. Mallory, is a small book as reference manuals go, but its 237 pages pack a mass of information which is strictly up to date "as of January 1, 1960." Government officials are identified, party programs are explained, and the names of party leaders are listed; under the heading "Recent Political Events" short historical summaries give a picture of current situations and of the events that brought them about. Leading newspapers are named, usually with their circulation figures; selection here depends not so much on those figures as on the likelihood of quotation abroad. Largest space is properly given to the United Nations.

Now for a moment a switch from the temporal to the spiritual. When the King James version of the Bible refers to "fats" of wine, it is simply employing the older and basic word; "vat" is merely a variant. Biblical "footmen" are not lackeys but foot soldiers—the good old infantry. "Jangling" (as noun) now implies noise; in 1611 it meant empty and useless talk. "Meat" is food in general—solid food, that is—and "bakemeats" are any variety of foods made by a baker. The word "smile" appears nowhere in the King James Bible. These linguistic oddments are culled from **"The Bible Word Book"** (Nelson, $5), by Ronald Bridges and Luther A. Weigle, which discusses obsolete or archaic words found in the most familiar Scriptural text, 827 of them, in running accounts of two or three hundred words, and even up to 1,500 ("love"). The Revised Standard Version is frequently cited, and pertinent quotations from Shakespeare are numerous: after all, he spoke the same language. This interesting, well-prepared manual makes good reading, apart from its referential value.

Pope John XXIII's active first year in (and out of) the Vatican is summarized in detail in the fifty-sixth edition of **"The National Catholic Almanac"** (Doubleday, $2.75), which also gives brief biographies of the eight new cardinals (two of them Americans)

(*Continued on page* 39)

"May I make a suggestion? Don't judge people; just try to love them."

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BOOK OF THE WEEK

A Stifled Yearning for Grace

"The Experience," by Cecil Hemley *(Horizon Press. 254 pp. $3.95), follows one man's quest for spiritual understanding. It is reviewed by William Grossman of New York University's faculty.*

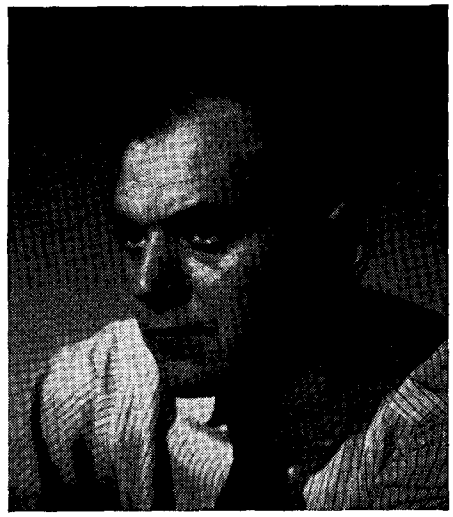
By William Grossman

IN THIS his first novel, the eminent poet Cecil Hemley tells an unusual and engrossing story about man's search for spiritual vision. He manages to combine profundity with a classic economy of means. This combination also distinguishes his poetry, but in a novel, especially one treating so treacherous a subject, it amounts to a *tour de force.*

The peril lies in the ambiguities and doubts raised in a critical mind by the search. Can vision really be attained? If so, by what means? And how can its validity in a specific case be established? The author explores these problems with skill, candor, and, at times, humor. He imposes no solutions on the reader.

The story is told in the first person by Walt, at once a responsible citizen and a helpless drifter, successful (at law) but disoriented, an unbeliever haunted by guilt, a great consumer of sleeping pills; in short, a man spiritually bedridden with modernity. The extent and nature of his illness and his deep, stifled yearning for a cure—for grace, to put it bluntly—are revealed through the effects upon him of another man's search for religious experience. This man's quest and Walt's gropings proceed in a weird counterpoint, a sort of canon, to an unexpected climax that provides the final turn of the lens, bringing the characters and even the ambiguities into focus.

Not only Walt but the book itself can best be described in terms of contrast or paradox. The tone is casual but the substance is taut and intense. Phrases apparently pertinent only to the moment attain fresh and broader significance in the light of the work as a whole. Most important, Hemley's erudition and insight enable him to treat a problem of modern man as an eternal human problem. In Walt's words: "I went to have a drink with an old girl friend, and I emerged considering the problems that had baffled St. Augustine and Aquinas. They are still relevant and still unanswerable. They do not require the background of Carthage or a Dominican monastery to evoke them. A façade of skyscrapers does just as well."



—*Giles.*

Cecil Hemley—an off-beat classic.

Obviously, this is not for children. Indeed, the prospective reader must be warned that he will find in "The Experience" almost nothing that mass-man looks for in fiction. For one thing, although the sexual activities of some of the characters play a conspicuous and essential part, there is no effort to stimulate the reader sexually. For another, Hemley's approach is intellectual and spiritual; he eschews the sentimental, institutional, and psychological explanations, explicit or implicit, that pervade popular fiction.

AN intriguing aspect of the book is the influence of Machado de Assis on style and structure. One sees this influence, for example, in the extreme brevity of the chapters and in the use of the bias of the narrator to provoke doubts in the reader's mind. As co-director of Noonday Press, Hemley was largely responsible for the introduction of the great Brazilian novelist to American readers. It was natural for him to be attracted to Machado, for the two have much in common: an aristocratic, unsentimental toughness of mind, radical disenchantment with the mundane, impatience with even commonplace hypocrisy and meanness. But Hemley's understanding of religious aspiration has no counterpart in Machado. In "The Experience" he intertwines it with irony to create a work that is at once (a final paradox) special and universal—an off-beat classic.

Comments by the Author:

I must admit my indebtedness to the great Brazilian writer, Machado de Assis, whose works I have admired ever since they were brought to my attention eight years ago. I have always been a lover of Laurence Sterne and, indeed, as a young man wrote prose that was strongly influenced by him. Sterne, of course, was one of the writers who helped open the eyes of Machado and so, in a way, Machado and I were already kin before we even met. However, the significance of the Brazilian writer for me lay not so much in those obvious technical elements—such as short chapters and the sudden interruption of the narrative by the author—that he borrowed from Sterne. What I found particularly stimulating was his radical break with the realistic tradition.

There are, of course, many ways to write a novel and I do not wish to run down novels or novelists of a different tendency from mine. Machado showed me a way to make the classic novel contemporary. I don't mean that I in any sense copied him. In some respects, my ideas are in direct opposition to Machado's. I am no nihilist. But I have been interested in treating ideas comically and in dealing with character in a way other than that used by psychologizing "zeitgeist" writers. Indeed, since my view of the universe is not one in which psychology or sociology is given too high a place, the sort of form that I evolved is closely connected with my theme. Man is concerned with "Being" whether he wishes this to be so or not. He is by nature a philosophical creature. Any novel that does not have metaphysical and ontological dimensions must of necessity be truncated.

—CECIL HEMLEY.

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FICTION

To See What Men Might Be

"Free Fall," by William Golding *(Harcourt, Brace. 254 pp. $3.95), tells of an artist whose experience in a German prison camp leads him to a more profound self-knowledge. Novelist Mary Renault's books include "The Last of the Wine" and "The King Must Die."*

By Mary Renault

AMID A literary world dedicated to debating, reporting, or re-editing the effects of the human condition, William Golding on his lonely eminence continues to ponder its cause. It is a dangerous game, bringing the challenger into the open. For others the private language, the prestige narcissist obscurantism; he must take up the archaic challenge of the artist, to make known, to attempt communication, and be seen to succeed or fail—a heroism so rare today as to seem almost quixotic. Mr. Golding communicates. His sayings are hard, but no harder than the thought contained in them; he speaks in parables, but they sharpen not fuzz the meaning. His subject is tremendous: man's first disobedience, and the fruit.

An earlier novel, "The Two Deaths of Christopher Martin," described the inexorable, yet bleakly compassionate Last Judgment on a sold-out soul. But in "Free Fall" hell is harrowed, the rescued sinner pays the hard redemptive price of self-knowledge; the tissues of the spirit, healed and living, have become capable of pain.

Sammy Mountjoy, a painter and war artist, is in a Nazi prisoner-of-war camp where escape plans are suspected, and the Gestapo chief thinks him the likeliest prospect for softening-up. He is promised torture, then locked in a cell in total darkness to wait. Mr. Golding is a master of the worm's-eye view, the immediate impact, without hindsight, of catastrophic sensations. Sammy endures a crescendo of terror whose extremity wrings from him a blind, *de profundis* cry for help; and is released into a new dimension.

The Gestapo chief is a master of brinkmanship; there is no torture after all. But Sammy comes from his cell like Lazarus from the tomb, seeing infinity in a grain of sand and eternity in an hour. He sees too, and here begins his purgation, what men might be, and what he for one has made of himself by gradual successive choice.

It sends him on a pilgrimage back through his life, seeking its point of departure. (The form here is rather arbitrary, flashback doubling round on straight narration, the Gestapo scenes neither climax nor frame; but the content is lucid always.) Infancy in a friendly, anarchic rural slum; the village school, where a kindly rationalist, and a self-satisfied spiteful churchwoman veer him between them towards adolescent Communism: these are his days of innocence, till he feels through the facile ideology realities of good and evil, and betrays in mere selfish desire a defenseless love. Each link is tested, each choice at first seems wholly conditioned by what went before; but he tracks down at last the moment of freedom when he chose with open eyes, selling the best for the good, and setting in motion those laws which must turn the good to evil.

To every life, Mr. Golding seems to say, comes such a crossroads; till we retrace our steps to it, we shall never find our way back home. The hope he offers is an austere one, proper to our time; but he has looked closely at the darkness of the human heart and there is authority in his consolation.

About the People in Her Past

"All the Day Long," by Howard Spring *(Harper. 510 pp. $4.95), recollects with nostalgia the past eighty years of English life. Frank Swinnerton, a senior English novelist and author of "The Georgian Literary Scene," was long a literary critic for the London Observer.*

By Frank Swinnerton

A SNOWY evening, a log fire, no telephone callers, a house to one's self; and a copy of Howard Spring's "All the Day Long": these are ideal conditions for a colloquy with half-forgotten ghosts which will last until the young members of the family stamp in from all-night gaiety. The inhabitants of Mr. Spring's novel are not disturbingly vital; they come and go, disappear like other people's relatives, return as illustrative parallels, and merge at last into a dreamy panorama of three-quarters of a century.

It is Maria Legassick who tells the story, which begins when she is five and ends when she is an old woman. She has no positive love affairs of her own, but she discovers, even in childhood, the liaison of an elder sister, and learns from their confessions how all her nephews and nieces and grandchildren live and love. And, since this record embraces two wars and many strange accidents, she watches the beginnings and ends of a score of romances.

Her beloved brother is drowned; the sister whose alliance she has discovered leads a chequered life, variously occupied with stern philanthropy, shop-assistance, parliamentary ambition, and crippled endurance; another sister whom she does not admire breeds children; financiers, chemists, and painters flit in and out of Maria's experience. She becomes aunt, godmother, and foster mother to them all; and they all pat her hand, kiss her, and confide in her, sometimes inconsiderately, sometimes with real affection. What they do not, and cannot, do is to walk into our own lives as creatures of urgent concern.

This is because Mr. Spring's method is the leisurely undramatic, and because the book holds too many characters, seen from the outside. The one focal point is a little Cornish seaside village where the child Maria was born, and to which she and the others return through the years. But Maria lives there in three different homes which are never irresistibly pictured, so that her quarters in the village seem as impermanent as those she occupies in other parts of England and France, and the villagers have as little flesh as the Londoners and Mancunians. Anticipating every objection, Maria calls her book "a wandering and diffuse record," and adds, "I am no novelist; I seek simply to tell something of the people in my life."

Had she told this something with greater richness, "All the Day Long"

(*Continued on page* 33)

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Education Against Helplessness

IN TRAVELING around the United States, I have been made aware of a melancholy tension. The questions people ask are not related to their personal incomes or the need to find better ways to amuse themselves. They want to know how to overcome their sense of personal futility on the big issues. They have a sense of peril; they know that the fuse points of a world nuclear explosion have multiplied; they know that the giant pieces of a seeming inevitability are falling into place; and they feel impotent. In sum, the malaise is helplessness. This is the great American problem of 1960, not the steel strike or inflation or farm subsidies or TV quiz shows. The individual would like to become relevant but doesn't know where to take hold, or what to do even if he could take hold.

In the time of Pericles, the answer was simple enough. If you were a citizen you went down to the Assembly and stated your case. And if you weren't a citizen you stayed on the sidelines and took your chances. In the time of Jefferson, the kind of large problem that was apt to concern you could be brought before a Town Meeting or a State Legislature. But today's world is far less cozy and outlets for concern are far less accessible. The very size of the problem creates its remoteness from the individual. He feels connected to the danger but not to the means of meeting it.

Whatever the worries of the Athenian citizen, or the citizen of the Revolutionary and Constitutional period of American history, the one problem he never had to worry about was human destiny. The question of human destiny may have engaged the philosophical intelligence; it was most certainly a key question in theological thought. But it was not a pressing issue for the individual citizen. Today it is the central issue to which all others are subordinate. Yet even the individuals who recognize it as the central issue are uncertain about their own ability to become relevant, to help. The means are now at hand for purging the earth of life in human form, or, failing that, to lacerate it so severely that joy will be separated from the human heart; but the individual who wants to do something about it feels cut off and paralyzed.

THERE can be no more important education today than education for personal effectiveness and a sense of connection with big events. A truly educated person is one who has reasonable knowledge, if not command, of his environment, who performs those acts that are relevant to his well-being and the well-being of the people around him, who is able to think about and to anticipate the effects of causes, and who can help to control the effects by helping to deal adequately with the causes. However impressive a man's acquisition of worldly knowledge, however proficient his ability to marry theory to technique, if he cannot use his thinking ability and his skills to work for a safer and better world, his education is incomplete and he is in trouble.

Naturally, educators cannot be held responsible for a world they never made. But the problem is not any smaller because of this fact. How, therefore, do we go about educating against helplessness? What courses of study do we develop to relate a man to the making of a durable and structured peace? How do we go about establishing for the individual the relevance and urgency of what only a few years ago were regarded as ultimate issues?

With respect to the first question, it is doubtful whether just an extension of civics and citizenship courses will be enough. An individual needs instruction in the techniques of action and decision. He needs to be convinced that individuals and groups changed history in the past—and to learn how they did it. He needs an awareness of the fact that vital fractions have moved whole societies—and that the essential ingredient had something to do with the inspiration by which a man comes to recognize his own possibilities for effective action. Surely in the lives of men who have been able to harness this power there may be essential nourishment for people who are starved for purpose.

De Tocqueville concluded his study of America with the observation that "It is true that around every man a fatal circle is traced beyond which he cannot pass; but within the range of that circle he is powerful and free."

That circle is the natural arena of individual effectiveness. An individual may not be able to write legislation for the entire nation, but he can certainly make his concerns intelligible and important to the people around him. He can learn how to find essential information and how to evaluate it. He can learn how to appraise organizations and invest himself in the ones he can trust. He can communicate his concerns to the group of which he is a part. In all these respects, the school need not stand aloof. It can provide the central lessons. What, after all, is a democratic civilization except a congeries of viewpoints leading up to a consensus? Not every individual may be able to have his viewpoint govern that consensus but that is part of the democratic chance. Each idea is an entry; it calls for vitality and staying power of a very high order.

One thing is certain: Even the biggest idea has to have enough people behind it to give it any forward motion. The school isn't called upon to invent ideas or to take responsibility for their outcome; but it can certainly impart knowledge about the processes by which ideas move from one point to another.

Much of what is discussed here is already being done in some places. It will also be recognized, however, that the new approaches are far from being universal and that our national school system as a whole has not yet gone through the door. The fact that it is approaching the door gives rise to great expectations.

—N.C.

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LETTERS TO THE EDITOR

BANGS AND WHIMPERS

SINCE MY early college days I have suffered from a deep-seated fear, the source of which I have never dared mention. To Karl Shapiro's "T. S. Eliot: The Death of Literary Judgment" [*SR*, Feb. 27] I owe my freedom from it. I have never been able to read Eliot beyond "The Love Song of J. Alfred Prufrock" and a few other early poems.

I have never read a more enlightening article. For me at least, John Ciardi's prediction is accurate: the air is cleared.

R. L. MULLIN,
English Department,
Castleton Teachers College.
Castleton, Vt.

THANKS FOR running Karl Shapiro's masterly piece on Eliot. How the worshippers will howl! But we needed this corrective.

DOROTHY R. YORDAN.
Saddle River, N. J.

SHAPIRO'S CRITICAL dissection of Eliot is superb. Keenness of analysis is matched with genuine courage. . . . I have wondered who would be the first to shatter the idol. Shapiro's iconoclastic sortie is one of the finest examples of honest criticism *SR* has published in many months.

LABAN LACY RICE.
Warwick, Va.

CHEERS and a bravo . . . I consider the piece not only penetrating but also charitable. If ever there was a graven image, T.S.E. strikes me as it. It was high time someone toppled him from his pedestal.

RALPH KENT.
Rome, N. Y.

BRAVO. Hearty thanks to Mr. Ciardi and Mr. Shapiro for an amusing, if somewhat lengthy, literary hoax.

Mr. Ciardi's "weighty" preface does come near giving the show away, but probably serves a necessary purpose in alerting the reader unfamiliar with the genre. As a parody of pretentiousness in bulk, Mr. Shapiro's "introduction" to his "criticism" is almost too good; however, it effectively lays the powder-train for the ending.

The burlesque criticism itself succeeds beautifully, with its Victorian echoes of "A Little Walk Through the Poets" (one adjective to each) and its reminders of Aunt Mildred taking us rapidly through the art museum: "That picture is *good*. That picture is *bad*. That picture . . . come away, dears . . . it's *crude*."

I must report, for your amusement, that a man down the street took the whole thing seriously. I finally made him see the light. . . .

PAUL MURRAY KENDALL.
Athens, O.

THROUGH HISTORY WITH J. WESLEY SMITH

What's this I hear about your spending almost fifteen minutes drinking coffee yesterday? Don't you like your job here, Smith?"

ELIOT HAS PERPETRATED a colossal hoax on the literary-minded. . . .

R. D. LUCAS.
Norfolk, Va.

MR. SHAPIRO, if you want me to help you with Eliot's poems I'll be glad to give you a line and verse explanation. You have to *know* in order to understand. You have to *love* his poetry.

AMY DAVEY.
Tallahassee, Fla.

ALTHOUGH I CANNOT agree with much that Karl Shapiro has to say about T. S. Eliot, I feel that his essay is the most important piece of criticism to appear in *SR* in the last decade. I have assigned it to all my students in contemporary literature, and I feel that it will be widely discussed (and cussed) this year and thirty years from now.

Cutting T. S. Eliot down to man-size makes it possible for Robert Frost to take his rightful place as the greatest poet writing in English in our time. The public has long recognized this; maybe someday the critics will catch up. In any case, Mr. Shapiro's essay should help.

GUY OWEN,
Stetson University.
De Land, Fla.

EITHER T. S. ELIOT or Robert Frost is the great poet of this era; the honor certainly cannot go to both. And who dares say it does not belong to Frost?

MARC T. GREENE.
Providence, R. I.

IF MR. SHAPIRO had had anything to say, he would have said it without all that hauling off. Isn't he talking about a mythological figure, possibly a unicorn?

WADE DONAHOE.
Philadelphia, Pa.

KARL SHAPIRO'S article . . . is rather pathetic. . . .

WILLIAM LONGMAN.
St. Louis, Mo.

KARL SHAPIRO'S article is utterly hypocritical. . . .

CHARLES A. SHIVELY.
Madison, Wis.

I HAVE HEARD of T. S. Eliot—but who is Karl Shapiro?

DONALD J. KINTNER.
Chatham, N. Y.

HOORAY for Karl Shapiro!

JONATHAN REVERE,
Harvard University.
Cambridge, Mass.

THE ARTICLE will probably stir up a turmoil reminiscent of the broil over John Ciardi's review of Anne Morrow Lindbergh's "The Unicorn and Other Poems" [*SR*, Jan. 12, 1957]. It should, and you should continue to publish such iconoclastic articles. In this world of overpolite, lily-spined critics, we need a few who are not afraid to speak their convictions, whoever they may offend.

ROBB MCKENZIE.
Newark, N. J.

PERHAPS MR. ELIOT should invite Anne Morrow Lindbergh to tea. . . .

WILLIAM A. RAWLS, JR.
Rocky Mount, N. C.

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BROADWAY POSTSCRIPT

The Evening with Thurber

PERHAPS THE highest compliment I can pay Broadway's newest hit is to say that "**A Thurber Carnival**" is about as agreeably comic as it can be without once threatening to roll you in the aisles. In form it is a revue without songs (there is traveling music especially composed by Don Elliott, whose jazz quartet keeps making non-segue tours of the premises), and it is integrated by the special way its author, sixty-five-year-old James Thurber, looks at the world.

In the series of sketches, which somehow manage to circumvent the law of diminishing returns, this evening demonstrates many of the recognizable, desperate absurdities which are the symptoms of man's going along quietly with the social customs and clichés of our time. For instance, the two inebriated husbands Christmas-shopping for their wives at one of those department store clubs that serve cocktails to male yule customers is not just a good situation-sketch. It is a peek at the pain of freedom temporarily conferred upon the voluntarily enslaved. And this peek at our self-made futility, which is a product peculiar to civilized human beings, somehow makes us laugh in a very wonderful way. Perhaps this is why the British, who voluntarily enslave themselves somewhat more than we do, tend to regard Thurber even more highly than does the American reader.

A second virtue of Mr. Thurber's "Carnival" is that it never seems to be too concerned with our getting the point or to care whether we are tickled or not. Thus very often we find ourselves laughing at what was said a couple of lines ago. This happened to me during the pyramid of misunderstandings between Thurber and his publisher, when something was said about the irritable author taking thirty-six of his own books that had been sent to him by mistake and burning them in the middle of Connecticut Highway No. 7.

Director Burgess Meredith has staged "A Thurber Carnival" nicely and has happily found a way to feature many of the author's famous drawings as projections. With the aid of a treadmill and Marvin Reiss's simple panels, he has also seen to it that the evening has a feeling of motility, and has made it unnecessary for every sketch to start with an entrance and end with an exit, or even with a punch line. The cast is generally superior. Tom Ewell, looking a little like a deflated turtle, makes an ideal victim of whatever unfair circumstance Mr. Thurber has thought up for him. As the pet expert answering questions about odd problems, he demonstrates what an actor can do with nothing but a properly executed silence between the time he sees the pet and the time he gives the go-ahead for the question to be read. And he is at his very best in the parody in which a hung-over General Grant is being urged to get dressed for the surrender ceremony at Appomattox. After paraphrasing the famous anecdote in which the President had so wittily defended his drinking general, Mr. Ewell, without obvious clowning, wanders about the room forlornly in a hopeless search for his other sock, as he mutters to himself reassuringly, "That's how I stand with Lincoln!" His performance makes successful a sketch that failed when attempted many years ago by an acknowledgedly great clown, the late Bobby Clark. Indeed, the secret of performing Thurber's humor may be the same technique that is so evident in the best of his writing, namely doing less than one is tempted to do with a potentially uproarious situation.

Paul Ford, who is, I'm convinced, one of Thurber's drawings, delivers the socially acceptable cliché for the socially taboo thought with devastating innocence. As the reluctant amateur uxoricide, he gets a fine laugh when he bluntly suggests to his wife, "Let's go down to the cellar." But upon her refusal he creates even more mirth by nonchalantly pleading, "Suppose I said it meant a lot to me?"

Mr. Ford is similarly droll as the Bermuda beachcomber who philosophizes about his protracted and somewhat damp association with a mermaid, and sententiously confesses, "Oh, there were moments when I wished she were all human—or that I was half fish."

Alice Ghostley is so effortlessly sharp in the variety of small roles she plays (particularly in the one where she brings the house down several times with the one repeated line "I love it") that one only regrets that she hasn't been given more to do. And John McGiver's sour, organization-man personality, which is tested so strenuously and entertainingly in the department store scene, would make a fine subject for further Thurberization.

But while he has been fortunate in his performers and in his director, the total effect of the evening is all Thurber. From the opening dance, in which we meet the cast fandangoing about in the cliché jungle, we feel perfectly adjusted to the dry climate of his unostentatious humor. And much to our surprise we find ourselves comfortably participating in the chaos of our times, not with frenzied guffaws but with light laughter.

GARSON KANIN's adaptation of Felicien Marceau's "**The Good Soup**" is the funniest play of the season. It is also blatant and deliberately coarse, which presumably makes it unsuitable for anyone who likes his stage naughtiness to be prettied up, or saved with moralistic tone, or coyly suggested but not come right out with. I, for one, admire the play's hard-boiledness and find its laughter always pertinent to the truth of life as seen by an insecure expatriate of the hustling poor.

We meet this heroine, a shady lady named Marie-Paule, at a roulette table. When she scoops up a winning pile of chips, she exclaims, "Ah, the good soup!" and the words have a second application when we learn through her conversation with the croupier that during a hungry childhood she acquired a fear of poverty. The prospect of ending up with the misery of being poor but honest like her parents, coupled with the weakness and duplicity of men, have served to keep her on the *qui vive* through a sordid career. It seems that every time she feels secure enough to behave unselfishly, or every time the social hypocrisy gets thick enough to make her revolt, she finds herself in the soup again, and the returning insecurity hardens her heart a little more.

Ingeniously, M. Marceau has constructed an outer play of narration between Marie-Paule and the croupier, and an inner play of flashback vignettes, but, unlike the usual manner of the unilateral method, "The Good Soup" permits Marie-Paule the elder not only to watch and comment on her less experienced self, but also to talk with it as if her present firmly set attitudes existed in less sure form in the mind of Marie-Paule the younger. There are even occasions when she can shower one of her former adversaries with recriminations and be answered back.

The inner play, which follows Marie-Paule from playmate to customer to sugar daddy to respectable husband, is staged as a ribald cartoon with the behavior frequently exaggerated for punctuation. For this, director Garson Kanin has copied André Barsacq's Parisian style, which brings people and furniture onstage from one side on a treadmill, and simultaneously slides the background into view from the opposite

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direction. And his talented cast performs these vignettes stylishly.

To the young Marie-Paule, Diane Cilento brings a gorgeous torso and a vapid selfishness that serve the play well. Ernest Truex, as the timidly sly sugar daddy, capers about merrily with his patented mixture of ridiculous sudden gaiety and scared bravado. Equally hilarious in her quiet way is Mildred Natwick, both as the puritanical wife who discovers the "secretary" having affairs with both her husband and her brother, and as the wealthy mother doing a slow burn about having to miss the movies for a tedious social engagement essential to her son's business. Sam Levene plays the unhappy hypochondriacal bartender with his usual comic authority. And John Myhers, George S. Irving, and Morgan Sterne give competent performances, with the latter at his best in a serious tirade against a society that brings up girls to be virginal nothings.

The outer play is, unfortunately, overacted by the show's distinguished star, Ruth Gordon, who depicts Marie-Paule the elder, and by Jules Munshin as the attentive croupier. It is admirable of Miss Gordon to make the part her own, rather than to imitate the Comédie-Française tragedienne, Marie Bell, who plays the role in Paris. But because she loads down the part with tricks, facial mannerisms, and an exaggerated hip-wiggling walk, she not only obscures her good acting, but makes the outer play seem almost as flashy as the inner one. Instead of balancing the latter's lampooned proceedings with the wisdom and deep anger of a very real woman, she makes her interludes seem merely more of the same. However, the occasional moments when we do sense the full human being in her performance are sufficient to let us know that "The Good Soup" is a more remarkable play than the out-and-out tour de farce it too much of the time seems.

For to enjoy "The Good Soup" one must focus deeper than its farcical, dirty-joke surface, and see the savagely true criticism it makes of an inelegant society based on inherited wealth. Then the uproarious goings-on become M. Marceau's pointed ridicule of the comic-strip world around us.

SPACE restrictions prevent discussions of both Phoenix Theatre's straightforward production of Shakespeare's "**Henry IV, Part 1,**" which is the best thing this well-intentioned theatre has done for quite a while, and of Jean Genet's "**The Balcony.**" The latter, at the new Circle-in-the Square Theatre, is so rich and so allusive that adequate review of it must wait for another week. —HENRY HEWES.

TV AND RADIO

The Shy Majority

THE BASIC fear that led to the peremptory, last-minute cancellation, February 1, of the philosophers' panel Steve Allen had scheduled for his Plymouth show was the sponsor's conviction that when Montaigne, Freud, Darwin, Hegel, Dostoievsky, and Aristotle began discussing crime and punishment, large segments of the comedian's weekly NBC audience would immediately reach for the channel-flippers on their TV sets. Industry spokesmen didn't say this in so many words; but they implied it when they asserted that Allen's audience expected comedy from him and not philosophy. No doubt the sponsor knew that Allen's audience was greater by virtue of the many nonregular viewers who had tuned in especially for the "Meeting of the Minds" sketch. The mail that has come to the comedian's desk (latest count: 158 protesting, two supporting the cancellation) suggests the character of the audience which tuned to Allen, perhaps for the first time, solely to hear the serious panel discussion. The dean of the Rutgers Law School has written me that the entire graduate class in criminal law was "instructed to put its books aside in order to watch the Steve Allen program."

The sponsor may have been wrong, however, in assuming that the potential loss in viewers would far outweigh the probable gain. I can't prove this with any kind of national survey, but I offer in evidence a telegram Steve Allen received from "The Kaufman and Mattias Families" of Van Nuys, California: WE PROTEST. OUR BOWLING TEAM CANCELLED ITS MONDAY EVENING LEAGUE MATCH TO WATCH STEVE ALLEN'S QUOTE MEETING OF THE MINDS UNQUOTE. GIVE US A BREAK. WE'D LIKE TO KNOW WHAT THE EGGHEADS LIKE. CHURCH ACTIVITIES KEEP US BUSY ON SUNDAYS.

By self-definition the senders of this telegram labeled themselves non-eggheads, or members of television's *majority* audience. They represent a minuscule example of that monolithic mass the sponsor had earmarked as sure-fire deserters once the philosophers opened up. We note their pathetic curiosity "to know what the eggheads like." Well, if that's what they want—why can't they go to the "public service" corners in TV—the pews especially marked for the eggheads? The Kaufman-Mattias answer is they're busy with church activities on Sunday (TV's public service day). Their pattern of life doesn't adjust completely to TV's scheduling. Are there other such non-stereotypes in that alleged statistical homogeneity labeled TV's majority audience? With other reasons for not watching the public service programs?

Maybe they're embarrassed. Perhaps they're afraid they might expose their ignorance in the presence of ideas. The mores of the majority may mask secret individualistic yearnings. Consider the experience of church evangelical workers in Australia. They have found that religious meetings held in public halls, theatres, and auditoriums have drawn crowds two to three times larger than those that would have come had the meetings been held in churches. Many of these people "have the mistaken idea that to be seen entering a church building is to be making a certain Christian profession. As yet they are not willing to declare themselves Christian. . . ." In the same vein, surveys in this country have indicated that "every national religious broadcast attracts to its audience many more non-churchgoers than attend the most popular evangelistic meetings."

Step from church evangelism on the air to cultural evangelism on TV: is the analogy valid? A comedy show like Steve Allen's is the public hall: the majority viewer wouldn't be caught dead entering a "Small World." Not because he wouldn't like to, but perhaps because someone would kid him about it, think he's putting on double-domed airs, etc. Meeting Montaigne with Allen, however, would be like being introduced to a war bond by Bob Hope; it's respectable, you don't stick out; *everybody's* doing it. If my theory is right, the present industry policy of cultural segregation is deleterious—not only to the nation but to the industry. Contrary to the broadcasters' current public relations pitch, the national need is *not* more public service programming for the minority. It is cultural evangelism for the majority. If you brand-label "uplift" and "entertainment" and insist on keeping them separate, the shy majority just won't go where the brain fodder is. If they don't go, public taste will simply adhere to the status quo—and the cultural evangelists will never stop hollering. History is made by evangelists.

—ROBERT LEWIS SHAYON.

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SR GOES TO THE MOVIES

Riding the Wave

A GREAT DEAL has been written about France's "new wave" of film directors, but precious little of this writing has attempted to define its special aims or characteristics. The reason is, I suspect, that there are none. Unlike the postwar Italian neo-realists, the predominantly young men of the current movement are united by no common philosophy or social purpose. True, they display a concern for the problems of youth—but then, so have such "old wavers" of the French cinema as Carné, Duvivier, and Autant-Lara in some of their more recent efforts. The fact seems to be that this *nouvelle vague* is primarily a wave of new faces behind the camera, each quite individual and of varying talent. Rather than a true movement, it is an accident of history. In the latest of France's incessant film crises, the producers welcomed these impassioned young men who could turn out a picture for a fraction of the normal cost—and who often brought their own financing with them. To be sure, some extraordinarily interesting pictures have resulted. But one can no more take the label "new wave" as an assurance of quality than the "adults only" tag on some of our own films. Particularly since the boys, once they have tasted success, swing promptly from the off-beat to a kind of on-beat off-beat, a highly commercial unconventionality.

"**The Chasers**" (Hakim) is perhaps best regarded as the latest case in point. Written and directed by twenty-nine-year-old Jean-Pierre Mocky, it focuses exclusively upon that most exploitable aspect of the problems of youth: sex. Its hero—attractively portrayed by Brigitte Bardot's new husband, Jacques Charrier—is one of those irresistible young men who exist mainly in the movies; he has only to look at a girl, and she flings herself into his bed.

On the Saturday night covered by M. Mocky's scenario, Freddy proposes to teach his technique to a timid, unprepossessing bank clerk (Charles Aznavour), and the two of them set out in search of girls. They find them in great numbers, and with utterly predictable results. One is a respectable prostitute, two are lesbians, another an eager bobby-soxer. There are a couple of easy pick-ups on the Left Bank, a crippled girl in Montmartre, and a fashionably kept woman just off the Champs-Elysées. Predictably too, the long night is climaxed by a wild orgy, for orgies have become *de rigueur* in *nouvelle vague* films.

What we have, then, despite pretentions and protestations of social observation, is essentially a low-budget movie made for the fast buck. Its situations, its engagements and disengagements, are far too contrived to lay claim to truth through artistic revelation—and indeed the only revelation of the entire film is that a chaser is a chaser, while a non-chaser will probably go home with the first girl who smiles at him kindly. M. Mocky has got some good performances from his cast, although his scenes often get out of hand when he is directing anything more than pure dialogue. His orgy, for example, tells us that he is quite young, and in his hotter love scenes he invariably mistakes frenzy for passion. Without such moments, however, "The Chasers" would be less a comber than a ripple among the "new waves."

INEVITABLY, no sooner had the "new wave" insinuated itself into the filmgoers' lexicon than everybody began leaping on the bandwagon. Pictures that, in all probability were begun as simple exploitationers suddenly sprouted long hair and dubious philosophies. "**Private Property**" (Citation Films), written and directed by Leslie Stevens, a year ago, would have gone directly to the second half of the double bill at theatres featuring lurid sex. Now, however, its producers describe themselves as "America's only authentic 'new wave' film-makers" and are determined to find an art house for it. Once again, the accent falls on youth and sex as two husky, semi-articulate young "beats" (in a relationship that smacks strongly of perversion) lay siege to a remarkably accessible young matron. The larger one, a Brando type, is actually seducing the woman for his friend (thus paralleling the action in "The Chasers"). But where France's "new wave" directors have a knack for sharp observation in scenes of love or seduction, here the entire campaign remains on an itchingly voyeuristic level. And rather than resolve this unwholesome situation either for good or evil, Stevens allows it all to boil up into wildly improbable melodrama for his finale.

Perhaps what we really need is another new wave to sweep this one clean.

—ARTHUR KNIGHT.

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MUSIC TO MY EARS

Warren's Last "Boccanegra"—Lisitsian

WHAT WAS originally written as a paean for Leonard Warren's part in the revival of Verdi's "Simon Boccanegra" at the Metropolitan has become transformed, by the course of events, into a summation for one of the sizable careers of recent times. His collapse on the stage of the Opera House during Act II of "Forza del Destino" and his death within the walls of the theatre that had been his artistic home for twenty-two years leaves a gap that is as big as his own artistry—which is to say, beyond the scope of any known contemporary to fill.

No outstanding artist ever truly has a successor, for each is an individual who gathers unto himself that part of the repertory for his voice or instrument which arouses his special interest. Warren's sumptuous voice (described as "vigorous and finely textured," which "would adjust itself with ease to the spaces of the Metropolitan auditorium" when he sang his selection, in an NBC broadcast on March 26, 1938, which marked his winning of a Metropolitan Auditions award) may, of itself, have a parallel in another; but it will be difficult indeed to match the industry, devotion, and zeal which transformed a man who was a theatrical novice (not really even a beginner) at his Metropolitan debut into a potent protagonist for the most exacting roles of the master musical dramatist, G. Verdi.

As that debut occurred as Paolo in another day's "Boccanegra" (January, 1939), it was as a Verdi baritone that Warren began and as a Verdi baritone that he finished. Over a thirty-year span, the Metropolitan's throne has been occupied by only two Boccanegras: Lawrence the First (Tibbett) and Leonard the First. Warren was no Pretender when he succeeded and he was well on the way to a twenty-five-year reign to rival that of the Doge himself when death intervened. The recent revival, built around his Doge and Richard Tucker's Gabriele, found him at the peak of his power, combining fullness of voice and richness of spirit with an impassioned artistry that ever more steadily disdained exterior effect and worked closer to interior meaning. In an opera that runs the gamut from "assassino" to "vendetta" and back again (with several "orrores" and a full-scaled "maladetto"), Warren kept his mind's eye as well as his heart's blood on the manifold emotions of the character. That is to say, from youthful lover in the prologue to distraught parent in Act I and peace-loving statesman later on. That prized opportunity for baritones to exhibit their control (the sighing "figlia" at the end of Scene I, Act I) will linger in the memory after shouts and imprecations, high Cs and low Ds have faded into nothing.

—*Eugene Cook.*

Warren as Boccanegra—"A twenty-five-year reign to rival that of the Doge himself."

With Margaret Webster to supervise the action, Dimitri Mitropoulos as conductor, and Frederick Fox as designer, Bing's other new elements were Giorgio Tozzi as Fiesco, Ezio Flagello as Paolo, and Mary Curtis-Verna in place of Renata Tebaldi, whose arrival from Italy was delayed almost until the premiere. As she long ago demonstrated in "Don Carlo," late Verdi with a historical flair is Miss Webster's *métier*. Whether in the management of crowds or individuals, her action is fluid and uncluttered, determined wherever possible to clarify meaning and underline purpose. For once, all the performers try to act as if they breathed the air of the same city at least in the same century; if some succeed better than others it is not because Miss Webster has failed to think through the problem of any of them. As the crowds of "Boccanegra" have been coached to personify individuals (they are, after all, the populace of Genoa and vitally concerned with its happenings), the results must be recognized as among the best examples of operatic staging recently offered here.

Warren's closest companion in honor (beyond the well-seasoned Gabriele, sung by Tucker) was Giorgio Tozzi, whose growth in vocal displacement enabled him to float a large luxury-size "Il lacerato Spirito" in the prologue, and to hold the tonal scales firmly in balance against the power of Warren. To be dignified without being stuffy is as difficult on the opera stage as off, but Tozzi has the means well in hand. It was something of a risk to cast a bass, which Flagello is, in the baritone part of Paolo, but he measured well to its requirements in a highly creditable effort with his first sizable dramatic role (he is already recognized for his buffo abilities). Miss Curtis-Verna is, of course, no Tebaldi; but she was a little more of an Amelia than her previous work suggested. That is to say, when she sang within her dynamic compass, which is lyric, it was conscientious if rough in sound. But at her best, Curtis-Verna conveys little sense of character, or valid reason for four males to make her the focal point of their emotions. Mitropoulos's molding of the musical matter was more plastic than it has been on some past occassions, when he had more physical energy to expend, but no less powerful in the climaxes.

If the visual contribution of Fox is left to the last, it is not because it is not least. Operatic designers, one has learned through painful experience, tend to be either exterior or interior men. (The combination of the two is a

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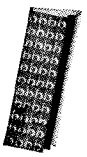

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pearl beyond price—at least beyond the Metropolitan's price.) His council chamber is imaginative and colorful, his scene in the Doge's palace for Act II (which, with a drawing of curtains, doubles for Act III) warmly aristocratic. Compared with its spacious predecessor by Milan's Parravicini, the opening picture of San Lorenzo square is cramped (with a cutaway look into Fiesco's "palace" that suggested bomb damage), Amelia's garden a garish lithograph. Perhaps the best solution would be to have one designer for interiors, another for exteriors, to follow the division of labor which relieved Fox of the costuming obligation. This, in turn, was skillfully fulfilled by Motley. Altogether, if this "Boccanegra" sometimes confused the rational senses (as in the omission, at the end of Scene I, Act I, of the episode in which Paolo plots the abduction of Amelia-Maria, the cause of Doge Boccanegra's curse upon him in the next scene), it often delighted the irrational ones, which declare that music is the sweetest of noises.

There were three new inhabitants of Hunding's hut at the latest occurrence of "Die Walküre": the host himself, in the admirably barbaric costuming of William Wildermann, and two Wälsungs new to this stage—Leonie Rysanek and Karl Liebl. As Mrs. Hunding, Rysanek was performing in the low range, which is the least attractive part of her voice, and the results tended to be noncommunicative. But when she discovered the identity of her visitor and rediscovered her own identity as Sieglinde, the characterization gained everything to make it noteworthy: power, conviction, and a blazing kind of fervor that lights up a stage even more than a prop fireplace. She is also as picturesque a Sieglinde as one could ask, even to favoring a kind of hostess gown with no trace of the traditional animal skin. Liebl's Siegmund was pleasantly surprising, in its strong dramatic projection (more so than either his Tristan or Erik), its valid musicality, and prevailingly good, if limited, sound. Together they made an uncommonly plausible thing of incestuous passion.

Cultural exchange matured into artistic interchange in the Amonasro of "Aïda" sung by Pavel Lisitsian of the Bolshoi Opera, the first People's Artist of the Soviet Union to appear in a Metropolitan performance. Flanking him were a veritable U.N. of operatic talent (Italian, German, Greek, and American), but no one would say "Nyet" to these proceedings. Lisitsian preferred to perform in Russian (he knows the part in Italian, although apparently not to his complete satisfaction), but it was all Verdi through and through, especially Giulietta Simi-

—Eugene Cook.

Margaret Webster—"late Verdi with a historical flavor is her metier."

onato as Amneris and Antonietta Stella as Aïda.

He presented a bristly, prideful Ethiopian to the eye, and an artistically satisfying one to the ear. A thoroughly professional opera singer, Lisitsian fitted into his surroundings as though this were an everyday occurrence, though his presence clearly provided a challenge to which his associates responded with their best efforts. He has a fine, virile sound under complete control, meaning that he could take the scene of paternal reunion with Aïda in stride (in Act II) but also turn on her in vengeful fury when she resists his will in Act III. By the measure of some prominent baritones of the day, it is a little light for this theatre, and his top is more ample than his low register. On the other hand, he has a good deal more dramatic resource than is common with our singers, with sparing but telling gestures, and a capacity to convey character even when standing still. If one good turn deserves another, there should be a re-turn for Lisitsian in a part to which he is native, as well as acclimated. A large audience which ignored a heavy snowfall made him welcome.

As addendum to the fatal "Forza" (March 4), it may be mentioned that Tebaldi was given an overwhelming "welcome home" when the curtains rose on Act I, to which she made smiling acknowledgment (there is no music at this point, the overture being played before the following scene). Miss Tebaldi performed with her usual thoroughness, but she was not in happy vocal condition: it was clearly an effort for her to sing full voice, with pressure at the top and uncertain focus below. Jerome Hines sang a particularly fine Padre Guardiano, and Salvatore Baccaloni had a reunion with old friends in the audience as Fra Melitone. Richard Tucker, who was standing in the wings when Warren collapsed after "Oh gioia, Oh gioia!" was in brilliant voice for his Alvaro. The performance, of course, did not resume.

—Irving Kolodin.

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BOOKED FOR TRAVEL

A Beef Stew and Other Stories

A WEIGHTY PROBLEM: We have received a pleasant enough notice entitled "Why Charge for Excess Baggage?" from the Public Relations Officer of the International Air Transport Association in Montreal. It is, we confess it, a subject that has always nettled us. We find its laws, set by all the airline carriers in dire conspiracy against the traveler, to be discriminatory and unthinking. For instance, all travelers in the United States, whether flying tourist or first class, are allowed a flat allowance of forty pounds. Quite obviously the businessman journeying from New York to Washington for the day doesn't require the same baggage allowance as the family bound from Boston to California for a month's vacation, but that is precisely what the airline law allows, and it is high time it was changed. A passenger flying first class from Miami to Seattle gets forty pounds, but the traveler flying from Miami to Nassau for the week-end gets sixty-six pounds, because Miami to Nassau, a fifty-minute flight, is construed as "overseas." If you move your residence from San Diego to Portland, Maine, and you travel by air, you get forty pounds, but Brownsville to Tampico, a seventy-minute flight, gives you a sixty-six pound allowance if you go first class.

In the matter of overweight the airlines have got together and decided that the following items will be carried without charge over and above the free baggage allowance: a lady's pocketbook, an overcoat and wrap, a foot rug, an umbrella or walking stick, a small camera and a pair of binoculars, a reasonable amount of reading material for the flight, an infant's food for consumption en route, and the infant's carrying basket. Now there's a list for you. The foot rug-walking stick-and-binocular clause was doubtless inserted for the convenience of thousands of passengers with leg injuries who fly to football games.

Perhaps the list was adapted from stagecoach regulations in Victorian Britain. If so, it would be just as proper and as useful to include on the free list butterfly nets, sedan chairs, and high-button shoes. "Even the introduction of the comparatively large new jets," says this advice down from Canada, "has not given the airlines much weight to spare; once the critical point is reached, an extra minute on the jet flight plan means taking off a passenger, or vice versa." Well if there *were* any extra weight available on an aircraft it would not be turned back to the passenger in the form of an extra weight allowance, of that we can be sure. At least one airline has already used the extra weight available on the new jets to crowd three passengers abreast in first class.

Baggage in excess of forty-four pounds in tourist and sixty-six pounds in first-class international flights is charged, says our Montreal correspondent, "because every pound of additional weight means a sacrifice of range or payload." I must say it stokes my blood pressure to be charged overweight on some European airlines and then to find the cabin staff only too willing, once we're aloft, to come around selling bottles of liquor. For one thing the liquor stock weighs mightily. For another, if I had *boarded* with the bottles I would have been charged overweight for them.

"Since so much business travel flies first class, the executive attaché case is, in a way, allowed for in the larger first-class baggage allowance; and while the airline will charge for toilet articles over and above the toothbrush . . . aircraft on long flights usually carry supplies of other toilet necessities in their washrooms," says the explanation from the northland brain center. Does that mean one is supposed to filch the airline's combs and eau-de-cologne and electric razor? Or just use it in flight and, once landed, buy a whole new set of toiletries in the first Rexall store one finds in Khartoum?

The American traveling public, which is virtually supporting transatlantic air travel, is entitled to have a free-weight list based on its particular needs, not on the needs of a foreign traveler belonging to a bygone era. Secondly, a more equitable weight allowance must be worked out for domestic air travelers bound on long cross-country trips. And such a program ought to have the vigorous support of every domestic resort and attraction in the United States seeking to draw visitors from across the nation.

NO-SHOW BUSINESS: While loosening the weight regulations we think the airlines ought to think seriously about reinstituting a charge for passengers who buy tickets, reserve seats, and then don't show up for a flight. During one brief interlude (from September

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Window Shopper in the Crimea—what do you bring a Russian?

15, 1957, to August 13, 1958) passengers who failed to take the flight for which they had signed up were docked a penalty of $3.00. The airlines backed down in the face of public outcry, but clearly the situation has gotten out of hand. There is no business like no-show business. To cite one example out of hundreds, we recently tried for two weeks to get tourist-class space on a coast-bound jet. No sale. Only first class available. So we took the first-class seats and tried for tourist class until a day before the flight. Sold out. When we boarded the plane we found eleven empty seats in the tourist section.

TRIBAL CUSTOMS: The other day we boarded Caribair at St. Martin, a Caribbean island that is half Dutch and half French, with a ticket marked for San Juan, Puerto Rico. The flight plan called for a stop at St. Thomas in the American Virgin Islands, and since we were coming from foreign territory we were required to go through immigration and public health formalities. Here is how it went. The plane landed at St. Thomas, on a clear, eighty-five-degree day, and the passengers were held inside the aircraft until the public health officer could be summoned from downtown Charlotte Amalie, some three miles away. He arrived in fifteen minutes and gave the signal for the passengers to be debarked and to be ushered into a small white room perhaps fifteen feet square. He looked over the health documents, and anybody without a smallpox immunization record was scheduled for a vaccination, not in St. Thomas but in San Juan. After the passengers were cleared by the public health officer they were further detained to await the arrival of the inspector representing the Immigration and Naturalization Service. He had to come from downtown too. It was forty minutes from the time the plane landed until he arrived on the scene and began clearing the passengers. In case anybody's blood pressure wasn't boiling over by that time, each passenger was handed a card with ten questions which had been cooked up by the U.S. Department of Commerce and told, rather brusquely, I thought, to fill it out. Then, almost an hour delayed, the plane lumbered on to San Juan. There, the passengers who required inoculations were herded off to get the needle, but all hands were obliged to pass an Immigration and Naturalization clearance all over again. If anyone employed in the vicinity of Foggy Bottom, D.C., would care to explain that one to me I would be pleased to discuss the answer when next we meet.

E PLURIBUS UPTOWN: Freedom is coming to the Bronx, and high time indeed. Some 205 acres have been carved out of a borough which in fact, if not in speech, attitude, or custom, is welded to the northern part of New York City. The real estate in question, which has been trimmed in the shape of an outline map of the United States, is to be transformed into Freedomland USA, a sort of red, white, and blue Disneyland. Forty-one attractions are being constructed and each is to be located in the area to which it is indigenous. Thus, there are to be boat rides on the "Great Lakes," buffaloes and Indians roaming the "western plains," movie lots in "southern California," and swamp buggy rides in "Florida." Among the rides will be a journey in a war correspondent's wagon at the time of the Civil War with the passengers getting caught in the cross fire between the Blue and the Gray. Of course anybody can do that in Washington these weeks without even paying an admission charge. Room for 12,000 cars, 90,000 people, costing $65,000,000. Oh, say can you see the profits?

BUNDLES FOR BORIS: We had a Russian visitor at the house the other day who asked us all sorts of casual questions such as how much we make, how much rent we pay, how much our taxes are, and such. We didn't dare to ask the same question in return for fear of coming off second best, as we usually do in our discussions with the Russians. As it happens, we have a lot of friends who are going to the Soviet Union in the spring and we asked what, in our visitor's mind, would make the best gifts for Americans to bring to Moscow. Here is the list:

- Portable slide viewer with views of the U.S.
- Artificial flowers and leaves.
- Men's tie clips with Empire State Building on the bars.
- Pencils with floating ships inside.
- Records—33-1/3 and 78 speeds only. Everybody in Moscow is singing "My Fair Lady."
- Lipsticks with some sort of legend on the case identifying them as American.
- Eyebrow pencils with "New York" printed on them.
- Pressed face powder, especially pink shades.
- Silk scarves, but no flower prints, please. American motifs and modernistic designs preferred.
- Inexpensive reproductions, especially Dali and Picasso in the blue period—"you know that wonderful one of the two people starving."

SHORT CIRCUIT: There is a vogue in travel as in everything else. *The* place last year was the Soviet Union. To make decent dinner-table conversation this year one must have gone around the world in a plane. Lady we know met a friend on the street, a chap who takes one long trip each year. "Where are you going this year?" she asked him. Said he with a shrug: "Around—where else?" —HORACE SUTTON.

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Fiction

Continued from page 21

would have been a feast. As it is, the book contains very good things; but its best qualities are to be found in its glimpses of nature. Maria has an eye for birds and flowers, and a gift for indicating unobtrusively the changes which have occurred in English life and the English outlook during eighty years. Her ghosts stir other ghosts in the memory, as older readers will find to their pleasure.

OUTGOING INNKEEPER: In the short comic novel, the two most important ingredients are style and pace. Max Wilk, a refugee from the TV, revue, night club circuit, has both in abundance. He is a sort of grown-up, sophisticated Max Shulman, a hip P. G. Wodehouse, and (to quote one of the rare instances of jacket-blurb honesty) he has written in "**Don't Raise the Bridge (Lower the River)**" (Macmillan, $3.50) a genuinely amusing novel.

The hero of Mr. Wilk's romp is George Lester, 20 per cent owner and 100 per cent operator of one of those quaint little inns on the outskirts of a cozy Connecticut town on the fringes of Exurbia. Mr. Wilk shows us the mettle of his man in the opening chapter when George succeeds in seducing a well-endowed matron who drops in for lunch after a morning spent riding to the hounds. It is obvious that a man who is able to remove a lady's riding boots without disturbing her romantic mood is capable of anything.

Mr. Lester's problem turns up in chapter two in the person of a former wife who wants $50,000 in return for her 80 per cent interest in the business. In raising the fifty grand, George gets involved in a series of interesting, ridiculous, and amusing situations that include: 1) almost seducing another matron dressed in the uniform of a Girl Scout troop leader; 2) smuggling top secret blueprints of a new invention to Portugal by engraving a microfilm copy of them on the upper plate of an unsuspecting airline steward; 3) being blackmailed by a philandering dentist *he* is blackmailing, and 4) almost losing out on a $100,000 swindle because he can't get himself excused from jury duty.

Mr. Wilk's story is wild, fast-paced, and very funny indeed. —Al Morgan.

IN DAYS OF OLD: If it weren't for the jacket design and the subtitle of Jacquin Sanders's "**Look to Your Geese**" (Putnam's, $3.75), a man could get nearly a hundred pages into the book before he realized it is supposed to be part comedy. But, subtitled as it is "A Novel of the Deflowering of New England," it throws out a broad hint that comedy should be looked for somewhere, eventually, in the course of the story.

And comedy there is, too, with a whining, weak-kneed village blacksmith, who took the job only because he hoped it would make a man of him; an Indian chief who talks like something straight out of Madison Avenue, and a witch with an artificial wart, who is happily flabbergasted when one of her curses appears to work. But, for the most part, Jacquin Sanders's story is a serious one—in content, at least—about the persecution of Quakers by the Puritans, and of the savagery, hypocrisy, and inflexibility of the Puritan mind. Compared with the Puritans, the Indians come off very well, and there is a nice parallel drawn between the tortures of a Puritan prayer meeting and the Indians' tortures of captives at the stake.

But the narrative form keeps shifting: sometimes it is straight melodrama, sometimes it is burlesque, and sometimes it is gentle parody, and, unless the reader has a good grip on his reflexes, he may find he is reacting in the wrong way. Oddly enough, the dramatic sequences seem to work best of all, and they make some of the wilder comedy episodes seem superfluous and vaguely unsettling.

—Nathaniel Benchley.

SOCIOLOGICAL SERENITY: The cover blurb statement that "**Abel's Daughter**" (Harper, $3.50), by Rachel Maddux, is an "effective and touching story of race relationships" is enough to send most readers rushing for the nearest bookstore exit. But Mrs. Maddux proves in her third book that she is not content with restatements or timely soapboxes; instead, she has written a fine, quiet novel about whites and Negroes in the Deep South community of Chinkapink, and has managed to say with artistry what so many can only say with volume.

Ted and Molly Demerest, a young Army couple in wartime, take an apartment in Chinkapink because its crumbling brick streets are within commuting distance of the fort, and because its woods offer an island of peace.

Here they come to know Abel Loftis, a Negro grocer who taught himself to read from cartons and soup tins, and his daughter Serena, who possesses the strong tranquility of her name. The deepening friendship among these four people, which develops against the background of a town quick to retaliate against Yankee busybodies, is honest and believable. Serena's operation, Abel's annual "integrated" Christmas party for his customers, and the legend of the recluse Mrs. Emerson link the personal to the sociological. The result is a well-written and moving story that is devoid of self-righteousness and filled with meaning.

The author tells us that she has based "Abel's Daughter" on a true experience, disguising only names of people and places. This is not half so important as the fact that she has given us a "true" story in the way all art is true, so that the world of Chinkapink is real in a special way that Little Rock will never be. —Doris Betts.

Your Literary I. Q.

A SOVEREIGN'S FOREBEARS

Conducted by John T. Winterich

Listed below are all the recognized English monarchs from 1066 to the accession of Queen Elizabeth II. W. Arthur Boggs of Oswego, Oregon, asks you to determine which of these monarchs are her ancestors. Approach the throne on page 40.

Queen Elizabeth II is the direct descendant of *only one* monarch in each of these groups:

1. William I, II, III, IV.
2. Henry V, VI, VII, VIII.
3. James I, II. Charles I, II.
4. Edward V, VI, VII, VIII.
5. Mary I, Elizabeth I, Anne, Victoria.
6. Richard I, II, III. John.

Queen Elizabeth II is the direct descendant of *all but one* monarch in each of these groups.

7. Henry I, II, III, IV.
8. George I, II, III, IV.
9. Edward I, II, III. Mary II.
10. Edward IV. George V, VI. Stephen.

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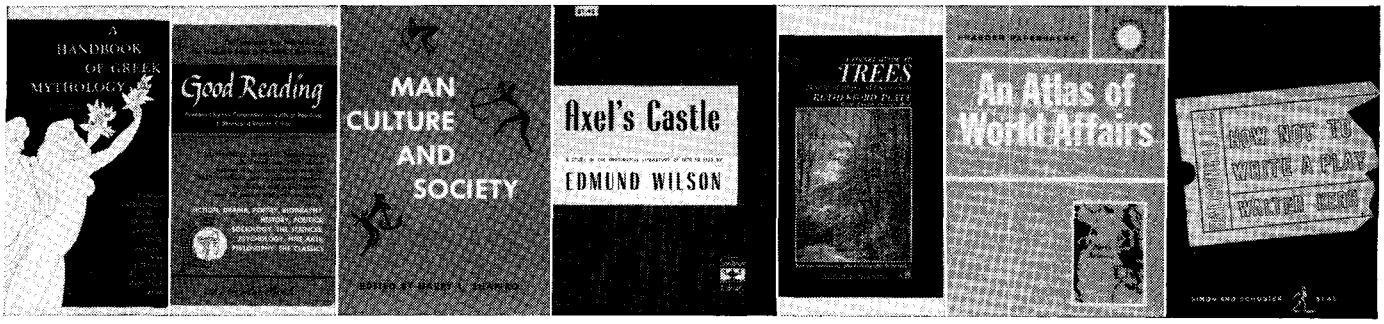

PICK OF THE PAPERBACKS

IT'S NOT A MATTER for the State Department but in the field of Anglo-American literary diplomacy a crisis is brewing. It all began recently when England removed the restrictions against the importation of American paperback books. British publishers and booksellers, not exactly overjoyed at the lifting of the ban, informed the Home Secretary of their fears at "the possibility of the retail trade being flooded with obscene and horrific literature from the American market." The London *Sunday Times*'s list of best-selling paperbacks includes "The Nun's Story," by Kathryn Hulme, Trevelyan's "Shortened History of England," Princess Marie Louise's "My Memories of Six Reigns," Churchill's "Great Contemporaries." Literary considerations aside, it is small wonder that Britons are quaking at the thought of an invasion of 1,500,000 surplus American paperbacks. Which all calls to mind the recent debate at Oxford on the topic of American pollution of British culture. Orson Welles, the American standardbearer, won the day for our side, but it now appears that we won only a battle with a war still to fight.

TWENTY YEARS AGO the name of Gordon S. Seagrave was a familiar one to many Americans. He was even better known as the "Burma Surgeon," whose hospital in the remote Shah hills of Northern Burma was a citadel of hope for thousands of poverty-stricken and diseased Burmese. In his books, "Burma Surgeon" and "Burma Surgeon Returns," thousands read the dramatic account of Dr. Seagrave's medical service with General Joe Stilwell's forces, of "Vinegar" Joe's heartbreaking retreat, the surrender of the Burma Road, and, ultimately, of its triumphant recapture. Then, after the war, Dr. Seagrave dropped from view. He had returned to Burma to rebuild his bombed hospital. Some men who had served in the Burma-India-China theatre still remembered the aid he had given to them on the long, agonized withdrawal from Burma. They established the American Medical Center for Burma to collect funds to enable Seagrave to continue his work. This month Ballantine is publishing "**The Life of the Burma Surgeon**" (50¢), which includes most of the previous two volumes, the doctor's war combat diary, and an updated epilogue. The proceeds from this book, as of his earlier ones, will be used to buy ambulances, jeeps, medical supplies, and hospital equipment. For more direct aid, contributions may be sent to the American Medical Center for Burma, 3 Penn Center Plaza, Philadelphia.

—R.W.S.

REFERENCE BOOKS

Every reference shelf ought to have its guide through the labyrinths of mythology, if only to help with crossword puzzles. The classic "**Bulfinch's Mythology**" (Dell, 75¢) now appears in a modern abridgment prepared by Edmund Fuller, who has condensed the three lengthy volumes of the original into a compact 448-page compendium of useful information. Another basic reference to the classical world is H. J. Rose's "**A Handbook of Greek Mythology**" (Everyman, $1.55), which deals expansively with the nature-myths and epics of the Hellenistic world. A guide to today's global troubles is provided by Andrew Boyd, an editor of Britain's *The Economist*, in "**An Atlas of World Affairs**" (Praeger, $1.45). More than seventy maps depict various timely topics ranging from the territorial rivalry in the Antarctic to the charting of sputniks and rockets. A good supplement to the daily newspapers.

Many dictionaries of foreign languages are available in paperback editions, including **Larousse's French Dictionary** (Cardinal, 50¢) and **Mondadori's Italian Dictionary** (Cardinal 50¢). Each volume contains a pronunciation guide, verb charts, and grammar aids. "**Getting Along in Rusian**" (35¢) is the newest addition to the Bantam series which already includes Mario Pei's instruction in Spanish, Italian, French, and German. An 1,800-word dictionary is provided along with over 1,100 useful phrases, including "Does this train stop at Sevastapol?" and "Here is Dr. Orlov's address." Peter and Linda Murray's "**A Dictionary of Art and Artists**" (Penguin, $1.25) is just the right size to tuck into your pocket while on a tour of the galleries. The references to sculptors, painters, and engravers from the past six centuries are arranged alphabetically and all assiduously cross-indexed.

Washington Square Press has provided a handy Pocket Guide series of books to accompany the nature lover on his woodland walks. "**Trees,**" "**Wildflowers,**" and "**Birds**" (50¢ each) are profusely illustrated with photographs and sketches to aid the most city-bred rambler in identification.

LITERATURE

Anyone who thinks scholars are a fusty, dusty lot should read Richard Altick's "**The Scholar Adventurers**" (Macmillan, $1.45), in which he describes some high-style detective work performed through the centuries by literary researchers. In such chapters as "The Secret of the Ebony Cabinet" and "Secrets in Cipher," Professor Altick tells of the dramatic discovery of the Boswell papers and the cracking of the Pepys shorthand code. In tracking down clues, these literary sleuths rival the ingenuity of a Sherlock Holmes.

In "**What Happens in Hamlet**" (Cambridge, $1.95), John Dover Wilson answers his own literary query in

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a minute examination of the play. The analysis, almost line by line, of the text, considers Shakespeare's own times as well as later criticism. H. C. Baldry also combines history with literary criticism in **"Greek Literature for the Modern Reader"** (Cambridge, $1.95). The various forms of Hellenic literary achievement—plays, odes, epics—are discussed in scholarly terms still lucid enough for beginners.

Avrahm Yarmolinsky's **"Dostoevsky: His Life and Art"** (Evergreen, $2.95), originally published in 1934, has been revised and updated, with greater attention paid to Dostoevsky's early radicalism. The account of the writer's life, harassed by debts and illness, illumines the thoughtful analyses of his major works.

One of the most influential works of literary criticism in this century was **"Axel's Castle"** (Scribners, $1.45), written by Edmund Wilson almost thirty years ago. In his preface he wrote, "The literary history of our times is to a great extent that of the development of Symbolism and of its fusion or conflict with Naturalism." Yeats, Gertrude Stein, Proust, and Valéry each receive thoughtful attention in this study of sixty years of literary history. His appreciative essays on Eliot and Joyce are still among the most perceptive ever written.

OTHER CULTURES

In **"Man Culture and Society"** (Oxford, $2.25), Harry L. Shapiro has compiled a collection of essays written by his fellow anthropologists. As Dr. Shapiro indicates in his modest preface, anthropology today is widely diversified, and therefore the aim of the book is to acquaint the general reader with some of the more important areas of anthropology. In this he has very well succeeded. Another well-known anthropologist, Paul Radin, offers his views of early cultures in **"The World of Primitive Man"** (Evergreen, $2.25). Instead of stressing the "beautiful savage" aspects of primitive peoples, with all its connotations of animal simplicity, Dr. Radin emphasizes the more complex "positive achievements" of such groups as the Malayan Semang, the Maori, the Sioux, and the Batak.

One of the more urbane studies of human societies is **"Good Behavior"** (Beacon Press, $1.65), "being a study of certain types of civility," and written by biographer, diplomat, critic Sir Harold Nicolson. The author shows through history how various patterns of behavior, generally created by a powerful minority, came to exemplify the particular culture. In conclusion Sir Harold writes, "Civilization is something more than social justice, something more than security, but also the enhancement of pleasure, the love of loveliness, the refinement of relationships, and the embellishment of life."

Another in Evergreen Encyclopedia Series is Nelson Glueck's **"Rivers in the Desert"** ($2.95), which explores life in the fourth millenium B.C. as revealed by recent archeological discoveries in Israel's Negev desert. Dr. Glueck shares with his readers his own excitement at the discovery of traces of ancient caravan routes, evidence of battlegrounds where Judean kings fought, and the fabulous mines of King Solomon.

THEATRE

The opinions of two of our more distinguished drama critics on contemporary theatre are voiced in recent paperbacks. **"Lies Like Truth"** (Evergreen, $1.95), by Harold Clurman, is a collection of the author's reviews and essays, most of which appeared in *Tomorrow Magazine, The New Republic,* and, most recently, *The Nation,* for whom Mr. Clurman is doing his present potshotting. His lively discussion of plays and players ranges from Brando to Beckett. In **"How Not to Write a Play"** (Simon & Schuster, $1.45), Walter Kerr, critic of the *New York Herald Tribune,* is sometimes amusing, frequently argumentative, and at all times dedicated to a desire to save the theatre from what he thinks is inevitable extinction if some radical changes don't occur.

Kenneth Muir of the University of Liverpool offers seventeenth-century French classical drama in **"Racine"** (Mermaid Dramabook, $1.95). "Phaedra," "Andromache," "Berenice," "Britannicus," and Racine's last play, "Athaliah," comprise the tidy quintet. **"The Storm and Other Russian Plays"** (Mermaid Dramabook, $1.95), translated by David Margashack, also presents five plays, each by a different dramatist, and spanning the sixty years before the 1917 revolution. Earliest of the plays is Gogol's "The Government Inspector," which after its initial success was violently attacked and caused the exile of its author from Russia for thirteen years. The title play, by Alexander Ostrovsky, is primarily a drama of religious bigotry and is the chief source of the author's fame outside Russia.

4th-epoch Buddhas

TRAVELER IN TIBET: Fosco Maraini made many discoveries on his journey to the remote regions of Tibet. He learned that Tibetan women are often polyandrous, that statues are carved of rancid butter, that Tibetans temper their intensely realistic attitudes with a delicate metaphysical philosophy. Most of all, in his book **"Secret Tibet"** (Evergreen, $2.95), he describes in loving words and photographs the timeless, unchanging quality of life high in the Himalayas.

Local official

Village doctor

Polyandrist with headdress

Hill country madonna

Young Tibetan girls

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Book in the News

—*From the book.*

The late Huey Long after a talk marathon in the Senate, 1935. Through his most outrageous actions, a brilliance showed.

The Die Was Cast by the Kingfish

By WILLIAM L. RIVERS, *a teacher at the University of Texas and frequent contributor to various national magazines.*

THE STEREOTYPE of Louisiana—that moon-dipped, myth-draped Louisiana of Bayou LaFourche and the Creoles—was given a different cast by Huey Long three decades ago. Brilliant, clownish, dictatorial Huey was so forcefully erratic that he bent the public image of his state. He did not destroy it. That was left for his brother Earl, who is in nearly every way less gifted than Huey. Governor Earl Long shattered the old stereotype last May with a curious iconoclasm—simply by appearing in public clearly in need of psychiatric help.

In the place of the Louisiana of Mardi Gras and magnolias a new image is forming: a Louisiana seemingly dominated by the fact that it is a peculiar political entity, a state whose be-all and end-all is power politics. Stan Opotowsky's **"The Longs of Louisiana"** (Dutton, $4.50) makes a significant contribution to this new stereotype. One cannot read the book without supposing that nearly every aspect of life in Louisiana has been shaped and colored since 1928 by the pressures of a dynasty. The author is not just writing about political figures; he is emphasizing the all-pervasive nature of politics in Louisiana.

The result of this focus is largely laudable. Certainly, the old tendency to place politics in a sharply defined category ignores the scattershot impacts of political power. At the same time, the writer who ruthlessly sticks to his theme may scant as much as he treats. Power politics itself is shaped and colored by countervailing forces; not the least of them in Louisiana, which has always been incredibly rich in natural resources, is the building of a vast complex of industry.

Opotowsky manages to hint at the nature of the other forces. He places Huey Long in the milieu of the 1920s and 1930s; he shows us the very different context of Earl Long in the 1940s and 1950s, and he does both in the process of telling a political story with pace and vigor.

In the course of his narrative Opotowsky makes it evident that he is hardly sympathetic with the Longs, but he does not take the currently fashionable tack and dismiss them as mere demagogues. The pathologically poor of Louisiana have benefited from the power of the Longs (at a cost that may be incalculable); none of the major Longs—Huey, Earl, and Huey's son U. S. Senator Russell Long—has ever been a racist; Opotowsky makes both points very clear. Huey Long was brilliant, and his brilliance shows through his most outrageous actions. Earl Long, who demonstrated a real flair for failure while his brother was alive, gained his own power in a period when Huey might have failed. The events of the past summer, especially the buffeting of Earl Long from psychiatrist to psychiatrist and his subsequent farces, are still so much with us that the author pays his respects to Earl's abilities somewhat sneeringly. The approach is warts-and-all for everybody, but Earl's warts are brought into the sharpest focus.

One suspects that the race for the marketplace has had other effects. Some of the later chapters were obviously stitched together. The lengthy opening sections on Huey, Earl, and Russell seem to be exhaustively researched, and they are marred only by occasional lapses into the literary shorthand and pyrotechnics of the tabloids. But then the author grafts onto the later chapters leftover anecdotes and insights that belong in the opening sections.

The last chapter, however, is a perceptive overview of the long Long dynasty. One wonders only about the summing-up sentence: "The future of Longism rests today, of course, with Russell Long." Opotowsky has already done so well the work of tracing the sources of strength and the remarkable recuperative powers of "Ole Uncle Earl" that the reader may speculate about the gubernatorial contest of 1964 and decide that the only real opponent for Earl Long will be an actuarial table.

FRASER YOUNG'S LITERARY CRYPT NO. 874

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 874 will be found in the next issue.

ZY YXWTA X BCTDTE
FXG YH YKEG BLGZB
XGM X NZAT FXG
YH PT BCTDTE TGHKOQ
GHY YH.
—SXGGZT QKEAY.

———

Answer to Literary Crypt No. 873

For parlor use, the vague generality is a lifesaver.
—GEORGE ADE.

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PERSONAL HISTORY

From Dante to Duse to Il Duce

"D'Annunzio: The Poet as Superman," by Anthony Rhodes *(McDowell, Obolensky. 289 pp. $4.95), is a new life story of the protean Italian patriot. It is reviewed here by Fillmore Calhoun, an associate editor of Newsweek whose knowledge of Italy includes the experience of having been expelled from it by Mussolini.*

By Fillmore Calhoun

ONCE past an historical preface (Dante to Machiavelli to Massini), this biography leaps to life. On stage appears Gabriele D'Annunzio, fawn-eyed and curly-haired. A quick marriage into Rome's "black society" and he then proceeds to make a success of such varied careers as poet, novelist, gossip columnist, playwright, pamphleteer, fop, libertine, lover, orator, revolutionary war hero (land, sea, and air), dictator, pirate, horse thief, martyr, mystic, national hero in his old age and witch doctor to Fascism in his prime.

Author Rhodes, like any proper Anglo-Saxon, is forced to look at D'Annunzio with a certain amount of wonderment that even an Italian could act like this and get away with it. But he does well by his subject, recounting deeds and misdeeds in a crisp writing style that is laced with humor and studded with sudden sharp insights into the inferno known as the Italian temperament.

Against the backdrop of early twentieth-century politics, D'Annunzio buzzes like a bee, taking enough honey to surfeit twenty men and stinging any hand that has the temerity to reach out to help him, or to slap him down. A true Abruzzese, he was more pagan than Christian, more goat than esthete, more poet than prophet. Yet he had the gift of words and he used them to play upon that chord which lies deep within many Italians and twangs from time to time for the triumphs and intrigues of the Caesars. It was D'Annunzio's "mare nostrum" that Mussolini later claimed as his own, and it was his legionnaires—and their frolicsome use of castor oil—that gave Mussolini some of his more inspired "ideas." With these, and a voice that bellowed but did not sing, he fastened Fascism onto Italy.

Enough memoirs have now appeared and enough Fascist documents have been made available to indicate that it could quite easily have been D'Annunzio instead of Mussolini who led the march on Rome. It occurred, of course, after the pacifist-minded Socialists had been bludgeoned senseless, and at the invitation of Italy's industrialists and *latifondi*. But there was still enough confusion around to attract D'Annunzio, and his decision to quit playing superman and return to belles-lettres has for years been taken as a sign that he approved of Musso and his bully boys. Perhaps he did, as the Fascists claimed. But, as Rhodes points out, there is now strong evidence that D'Annunzio was either frightened off, or bought off. It is also possible that by 1922 he was just too tired to try.

This would not be surprising after such a multiplicity of careers had been superimposed upon a maniacal sex life. The world remembers the D'Annunzio-Eleonora Duse idyll, which lasted five years, cost the Duse a fortune, and finally broke up after the poet's dark-haired mistress found golden blonde hairpins in his bed. But Isadora Duncan also leapt after him; as did the Marchioness of Morsini, Kaiser Wilhelm's old mistress, and so many other titled ladies and tasteful tarts that no biographer could ever keep track of them.

After each major affair, D'Annunzio wrote a novel "revealing all"; and he spent what his writings brought in with glorious profligacy.

Bankruptcy drove him to Paris, where his writings and his plays—for reasons that are now difficult to see—gave him a new success. By then he was completely bald because a doctor had used a chemical to cleanse a head wound (suffered in a saber duel) which took off all his hair. This didn't bother him. Goateed and fiery-eyed, he returned just before World War I to Italy, where his balcony speeches helped work up enough hysteria to veer his government toward the side of the Allies.

In the war D'Annunzio fought valiantly, operating a far more diversified and effective private army than Hemingway managed in World War II. He lost an eye, won (and also demanded) more medals than General Montgomery got, and then capped his career by taking over the port of Fiume in 1919.

Surely this must have been one of

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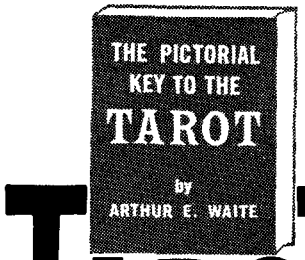

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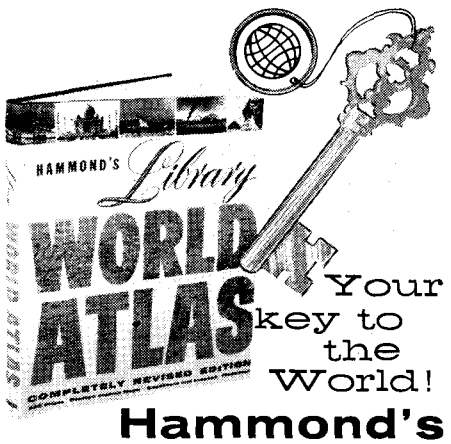

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the damnedest political moves ever made and the book gives it full and delightful treatment. Heading his own band of adventurers, bums, and patriots, D'Annunzio led a march from Ronchi to Fiume and established the first dictatorship of modern times. It pleased him to have "pulled the beards of three old idiots" (Woodrow Wilson, Georges Clemenceau, and Lloyd George), and for fifteen months he and his men really lived it up. They pirated ships at sea, rustled cattle, and formulated the truly remarkable Charter of Carnara. In this a "handful of illuminated beings and mystic creators" decided that the government should have a ministry of music and that one of its prime reasons for existence was to educate the common people in esthetics. It was, says Rhodes, as if the Code Napoleon had been written by Ezra Pound.

A few shots in anger finally ended D'Annunzio's grand experiment and he returned to Italy, apparently planning to lead his own march on Rome. Instead he retired to the Lake of Garda and there busied himself building a museum of war and literary memorabilia. Growing more eccentric and withdrawn with the years, he chose his own funeral music and prepared for death by sleeping in a coffin one night every month. At his funeral Mussolini thrust out his chin and declared: "You may be sure—you may be sure—you may be sure—Italy will arrive at the summit you dreamed of. I swear it."

Mussolini was a great one for sticking out his chin. Too bad D'Annunzio didn't take a crack at it.

APOGEE OF THE GENTEEL: Many readers will identify Paul Elmer More as a leading American man of letters in the first third of this century, but few are likely to recall the specifics: that for thirteen years he served as literary critic of, successively, *The Independent*, *The Evening Post*, and *The Nation*; that estimates of him ranged from "Tory reactionary" to "the finest English-speaking critic of ideas, literature, and religion since Coleridge, Matthew Arnold, and Newman"; that he taught philosophy and classics at Princeton and was, in addition, a formidable lecturer, orientalist, and independent-minded Christian theologian.

Aided by the Ford Foundation program to support scholarly works in the humanities, Arthur Dakin has sifted an enormous amount of material—correspondence and the recollections of Mr. More's surviving friends and acquaintances, as well as Mr. More's voluminous published writings—to produce in **"Paul Elmer More"** (Princeton, $7.50) a careful and comprehensive record of his life and thought. Step by step, shuttling back and forth between glimpses of More as man and More as mind, the latter enriched by extensive quotations from More's own writings, Mr. Dakin unfolds the odyssey of his life: his birth and childhood in St. Louis, his college and graduate days at Washington University and Harvard, his first teaching at Bryn Mawr, his two years of hermitage on Shelburne farm, his marriage, and his years as scholar and traveler.

A work of painstaking scholarship, the book will be useful to intellectual historians of the twentieth century. The battles between classicism and romanticism, theism and humanism, Eastern and Western metaphysics, and Platonism and Christianity are spread before the reader with More's awesome and somewhat chilly mind in the front ranks. Championing classicism from the first, he gradually modified his early Vedantic leanings, argued for God against the humanists, and supplemented his Platonism with an incarnational Christianity, which, however, he did not further define to the point where he felt he could fully subscribe to any existing creed.

Despite the fact that the book is obviously a labor of love, which is not to say that it is uncritical, the portrait that emerges is not altogether attractive. On the personal side there was about this apogee of the genteel tradition something haughty and a bit effete; on the intellectual side there was something opinionated and in spots curiously obtuse. More detested Woodrow Wilson, missed the point of much of Eliot, and dismissed "Ulysses," the masterpiece of the greatest writer of his day, as wallowings in a moral slough. At the same time the intensity of his devotion to scholarship and critical opinion raised his life to the dignity which is the product of high dedication.

More's discounting of Joyce provoked a younger critic of his day, Edmund Wilson, to cry out against "that confounded old academic inertia" which More seemed to him to represent. Yet the opening essay in Wilson's "The Triple Thinkers" catches the positive side of More's vocation as well. He stood out, Wilson writes, "not merely through his distinction of learning, his Greek and Sanskrit and Hebrew and Persian and the rest, but by reason of his unremitting seriousness, his stubborn insistence on the importance of maintaining in one's relation to literature a position which should be realistic in the sense that it would never lose contact with moral problems as he himself understood them, his refusal to allow himself to be seduced by purely esthetic or intellectual satisfactions."

In a way, Mr. Dakin's book is a 416-page expansion and an exhaustive documentation of that sentence.

—HUSTON SMITH.

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Reference Books

Continued from page 19

who were named in 1959. This meaty and informative guide began its career in 1904 as "St. Anthony's Almanac"; the first number contained sixty-four pages (the 1960 edition has 696). Since 1936 the almanac has been edited and published by St. Anthony's Guild of Paterson, N.J. The present title was adopted in 1940.

Another switch, this time from the spiritual to the physical, **"The Modern Family Health Guide"** (Doubleday, $7.50), edited by Morris Fishbein, comes in two volumes, of which the first discusses "Basic Aspects of Family Health" in twenty-seven essays by recognized authorities on specific topics ("Diet and Health," "Blood Pressure: Normal, High and Low," "Allergy," "Geriatrics," and "Medical Statistics" among them). Volume II, Encyclopedia of Family Health, is an alphabetic listing (from "abaxia" to "zyme") of medical terms and descriptions of ailments. This arrangement, plus a complete index (unusual but by no means supererogatory in an alphabetized reference tool), simplifies even further a manual that is easy to consult and to understand. The encyclopedia volume is set in double column, which adds to ease of reading. And may you never have a Madura foot.

The 499 double-column text pages of **Larousse Encyclopedia of Astronomy** (Prometheus, $15) are also easy to read because they are broken up by 818 illustrations; eight of these are full-page color plates, several of which are portraits of members of the family—Moon, Mars, Jupiter, Saturn—and there is a stunning page of colored multiple stars. The authors are Lucien Rudaux and G. de Vaucouleurs, and there is an introduction by Fred L. Whipple, professor of astronomy at Harvard. This is an adult and workmanlike job.

Modern Science Dictionary (Bobbs-Merrill, $10), compiled by A. Hechtlinger of the Bronx (N.Y.) High School of Science, is a compact volume of nearly 800 pages designed for the use of high school students and "the average adult." If it errs, it errs on the side of inclusiveness. (Example: "Dairying. The branch of agriculture that deals with milk and cheese products.") Important names in the scientific field are included, but terminal dates are not given.

Thirty-three distinguished authorities in various fields (educators, scientists, sociologists, historians, philosophers among them, have pooled their awareness, under the general editorship of the late Lyman Bryson, to produce **"An Outline of Man's Knowledge of the Modern World"** (McGraw-Hill, $7.50). This admirable compilation is not a reference tool in the conventional look-it-up-here sense, but rather an attempt (and a successful one) to bring the still educable man and woman up to the minute in the major areas of the diffusion of knowledge. Each essay is prefaced with a brief commentary by Dr. Bryson. Following the text are biographical notes on the authors and reading lists giving half a dozen titles under each heading.

Forty pages of full color and 200 reproductions in black and white brilliantly adorn **"An Illustrated History of Music"** (Reynal, $18), compiled by Georges and Rosamond Bernier, editors of the European art review *L'Oeil*. The extensive and lucid text is by Marc Pincherle, honorary president of the French Society of Musicologists, who lectured widely in America last year, and the translation is by Rollo Myers. The illustrations are much more than decorative; they support the text directly and effectively. This is not just another picture book, but a highly intelligent merger of talents sumptuously presented.

If you wanted to keep posted on the fur business, you could profitably consult *Black Fox Magazine and Modern Mink Breeder*, but actually there are fourteen other periodicals that would also prove helpful. Beauty culture? *The American Hairdresser* is at your service (and has been since 1877), and so are seven other specialized magazines. Horses? Twenty-two, including *The Quarter Horse Journal*, issued by the American Quarter Horse Association at Amarillo, Texas. This information is available in the ninth edition of **"Ulrich's Periodicals Directory"** (Bowker, $22.50), edited by Eileen C. Graves, "a classified guide to a selected list of current periodicals, foreign and domestic," broken down into 181 categories. New in the present edition are bicycles and motorcycles, interplanetary flight, old age, traffic, vitamins, and a dozen more.

Another useful Bowker manual is **"6500 Paperbound Books in Print,"** which appears semiannually ($2 a copy, $3 a year) under the editorship of Olga Svatik Weber. It has three indexes: Subject (some ninety categories), author, title. There are six paperbacks on chess, seven on hi-fi, eight on shorthand and typing, eight on marriage (the rigidity of the alphabet requires that "How to Win and Hold a Mate" be followed by "The Law of Marriage and Divorce." Among the 6,500 titles are twenty-three by Plato, twenty-seven by Henry James, and forty-two by Erle Stanley Gardner.

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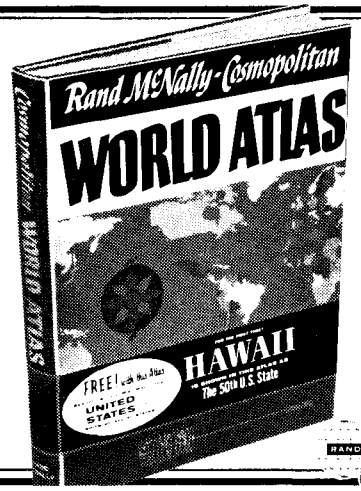

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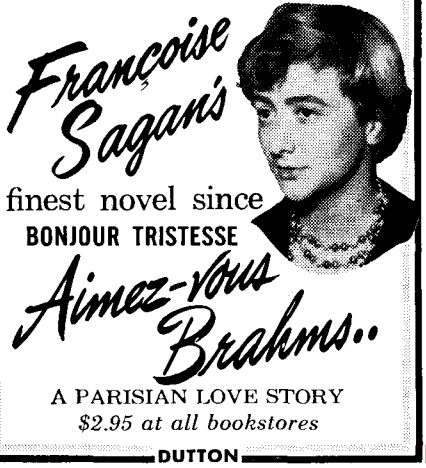

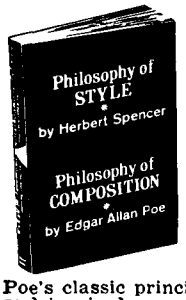

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and Fact-Index (F. E. Compton, 15 volumes, various bindings, $139.50-$179.50; special school and library rates), first issued in 1922 and now available in a 1960 edition, is designed particularly for the school pupil, from primary grades through high school, and for the pupil's family. Its roster of consultants and contributors lists notable and trustworthy authorities; one of them was the late William Rose Benét, a founder of *SR* and winner of the Pulitzer Prize for Poetry. The text is not written down, and is presented crisply and lucidly. Physically the set is highly attractive; crossheads break up the pages, and only in certain special instances will one note a pair of facing pages that lack illustrations (in most cases there will be more than a single decoration). The illustrations themselves are well chosen; the entry on American literature, for example, reproduces, among others, drawings by Rudolph Ruzicka ("Walden"), W. A. Dwiggins ("The Purloined Letter"), Rockwell Kent ("Moby-Dick"; note the correct hyphen), and E. W. Kemble ("Huckleberry Finn"). Printing and presswork are exceptional, particularly the color reproductions.

Some years ago your commentator, for reasons that now escape him, had to know how much a whale weighed. An investigation of several standard reference works (it is only fair to point out that Compton's Pictured Encyclopedia was not available) taught him more about cetology than he required but failed to disclose the single piece of information that he sought. He finally consulted the W volume of **The World Book Encyclopedia** (Field Enterprises Educational Corp., 20 volumes, various bindings, $159-$179; special school and library rates) and learned in the first paragraph that whales weigh up to 100 tons, as they still do in the 1960 edition. "World Book," has also been prepared by an authoritative company of contributors; examples: Dr. Samuel Belkin, president of Yeshiva University, writes on Jews and Judaism; Dr. John T. Farrell, professor of history at the Catholic University of America, undertakes Catholic biographies, and Dr. Carl S. Quisenbery, Agricultural Research Service, Department of Agriculture, handles wheat. Here, too, printing and presswork are high grade; maps are well managed and come in pairs, one showing elevations, fauna, products, etc., the second giving place locations.

LITERARY I.Q. ANSWERS

1. William I. 2. Henry VII. 3. James I. 4. Edward VII. 5. Victoria. 6. John. 7. Henry IV. 8. George IV. 9. Mary II. 10. Stephen.

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Riches for Youthful Research

By IRMA SIMONTON BLACK, *chairman of the Publications Department of Bank Street College of Education and author of seevnteen juvenile books.*

BEAUTIFULLY illustrated, clearly styled fact books on magnets, dinosaurs, Greek mythology, American history, prisms, roll off the presses in slick and colorful array. Name the topic and you'll find a book to fit it. But, at best, a shelf of separate fact books is a less organized and less accessible repository of information than an encyclopedia.

Through the actual handling of an encyclopedia and the mastery of its intricate index, a child can get the feeling of accomplishment that follows independent achievement. But to many school-age children the great adult encyclopedias are overwhelming in language, detail, and sheer complexity. A parent may, of course, help a child find a reference in an adult book, and then translate it into simpler language. But togetherness in learning, as in anything else, has its limitations. An overeager parent who presses information on a child may create an "Oh no, not *that* again" attitude. Or the child may become perfectly willing to tag along at his parent's intellectual heels. Clearly an encyclopedia scaled to children is needed.

There is, unfortunately, considerable exploitation in the field of reference books for six- to nine-year-olds. "Picture encyclopedias," variously named, group together many miscellaneous facts and pictures under a number of grandiose headings on the order of "The World We Occupy and Why." These books are promoted as being a child's introduction to categorized knowledge, many of them purporting to be for children as young as six or seven. Since youngsters of this age cannot use an index with facility, it is impossible to produce true reference books for them, though a good picture encyclopedia may be an enjoyable book in which to browse.

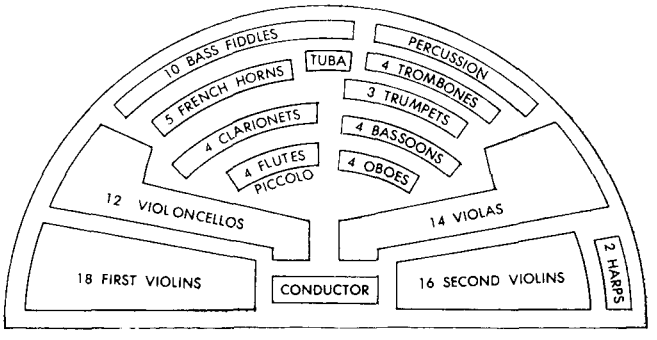
Two recent children's encyclopedias are simple enough to be used by elementary school readers and yet inclusive enough to be true encyclopedias. The recently published **Golden Book Encyclopedia** (Golden Press, $35) has sixteen light, attractive volumes and a separate, workable index. The **Children's Encyclopedia** (Barnes, $8.95), a volume of almost 1,200 pages, also offers a chance for some youthful research.

These encyclopedias have only temporary usefulness. Within a few years a child will need and want more complete answers. At this point a parent is faced with several questions: Is his child among the very small minority of twelve-year-olds who can handle an adult encyclopedia? If not, which of the sets of intermediate encyclopedias will be most satisfactory?

Practically all authorities consider **World Book Encyclopedia** and **Compton's,** described on page 40, as leaders in the field for young people through the high school years. **Britannica, Jr.** (Encyclopaedia Britannica, $150), on a somewhat younger level, is better suited to late elementary or junior high school years. Other sets recommended for school-age children include the **"Book of Knowledge"** (Grolier, $139.50) and **"Our Wonderful World"** (Sears-Roebuck, $209.50). Good single volumes are the **"Lincoln Library"** (Frontier Press, $27)) and **"Volume Library"** (Educators Association, $30).

The thoughtful purchase of a good encyclopedia is quite as important as careful selection of TV or hi-fi equipment, but it is hardly feasible to run through a dozen or so junior encyclopedias for comparison of clarity of print, maps and charts, completeness and accuracy. A spot-check of a few familiar items will help a buyer to evaluate the extent and recency of the material. Availability of information—whether through a good index or by alphabetical arrangement of contents—is crucial. In either case, there should be extensive cross-referencing. Articles in many encyclopedias are signed, or there is a list of editors and special contributors in the front matter. Most good sets offer continuous revision, which includes a yearbook of revised or new material.

A trained librarian—whose particular skill is the evaluation of books—can be a valuable consultant in selecting a set to meet specific family needs. Other sources found in most libraries are the "Guide to Reference Books," *The Booklist,* a periodical, and the "Hart Chart." (The last is a carefully arranged comparison of thirty-four encyclopedias, including number of headings, number and quality of illustrations, maps, price, and other data. This may be obtained from the compiler, Laurance Hart, 14 West Walnut Street, Metuchen, N.J. Send 35¢ and a stamped, self-addressed envelope directly to him.)



Arrangement of instruments in a symphony orchestra

—*From the Children's Encyclopedia.*

. . . and a modern dance band.

OTHER reference books are stimulating to learning. A thesaurus, for the fun of words; an atlas, for the enjoyment of maps and places with beautiful names and to supplement the many texts woefully lacking in maps; a collection of familiar quotations, and, of course, a dictionary. The child who has access to such resources will explore the world of books as eagerly as that of his senses, and each will supplement the other.

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KITTENS, CUBS, AND BABIES: THEY ALL GROW UP. *By Miriam Schlein. Illustrated by Jean Charlot. Scott. Unpaged.* $3. A good idea given disappointing treatment by an experienced author and her expert illustrator. The text is sincere but very limited. The pictures are garish, overstylized, and in competition with the text. Ages 3-5.

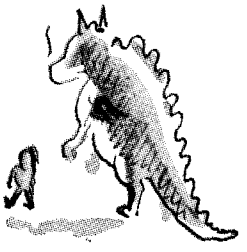
WHICH WITCH? *By Robert Lasson. Illustrated by John Teppich. McKay. Unpaged.* $2.75. A bewitched author allows the coincidence of rhyme to determine his story. Pitch, itch, twitch, and ditch recur with presumed hilarity but no significance. Tch, tch. Ages 3-7.

MARTIN'S DINOSAUR. *By Reda Davis. Illustrated by Louis Slobodkin. Crowell. Unpaged.* $3.50. While touring a Welsh castle with his parents, Martin stumbles upon a creature who affirms he is a dragon, despite Martin's insistence that he is a dinosaur. Boy and beast step outside the castle, unnerve a few peasants, and go back inside. Martin rejoins his family and they drive on. The book seems unnecessary. Ages 4-8.

BIG RIG. *By Bill and Rosalie Brown. Illustrated by Peter Burchard. Coward-McCann. Unpaged.* $2.50. Exciting details of cross-country trucking—what flashing light signals mean, how drivers eat and sleep, the camaraderie of the road—fill this book. The plot concerns a sturdy mouse who refuses to be gotten rid of by his truck-driver idol. What could easily have been the outrageous mixture of fantasy gimmick and dry information results in an entirely successful book. Ages 5-8.

MAGNUS AND THE SQUIRREL. *By Hans Peterson. Illustrated by Ilon Wikland. Viking.* 128 *pp.* $2.50. A sensitively written story of a small boy's affection for a baby squirrel lent to him by a bigger boy, whom he admires. The ending, when Magnus sees for himself that the squirrel is happier in the woods with others of his kind, is moving without being sentimental. Ages 6-9.

YONG KEE OF KOREA. *By Paul Anderson. Illustrated by Yong Hwang Kim. Scott.* 90 *pp.* $2.75. Rich detail supports a story specific to its Korean setting in that it concerns a boy who wants to cut grass as his father does and to have his own *jiggy* in which to carry it home. However, the theme of growth, wish, and achievement is international and facilitates the readers' identification with a hero who might otherwise be inaccessible. Ages 6-9.



—From "Martin's Dinosaur."

HYMIE'S FIDDLE. *By Mel Silverman. Illustrated by the author. World.* 48 *pp.* $2.50. Fresh and sincere fondness for New York's Lower East Side guards the author against caricature, patronage, or propaganda. As a result he writes, and illustrates, as felicitous a tale as ever roamed a busy neighborhood or filled its streets with the devout but hideous music of a boy's first violin. Ages 6-9.

NICHOLAS AND THE FAST-MOVING DIESEL. *By Edward Ardizzone. Illustrated by the author. Walck. Unpaged.* $2.75. Mr. Ardizzone leaves the ships of his Tim series and moves on to trains in his current book. But on land, as before on sea, something keeps *happening*; the adventures are full of potential danger and the child heroes step in to save situations which make grown men flinch. The slightly quaint flavor, the amount of detail to be savored (including the listed contents of a whole market basket), and the dashing competence of the children make an exciting and satisfying book. Ages 6-10.

BLUE CHIMNEY. *By Gladys Baker Bond. Illustrated by Leonard Shortall. Holiday House.* 164 *pp.* $2.75. An eleven-year-old girl grows to increased responsibility in a new setting when her family moves from Kansas City to Idaho. The locale—an almost magically placid lake surrounded by blue-green mountains, as pictured in Mr. Shortall's lovely endpapers—the warm family feeling, and the support of new friends are realistically and subtly presented as spurs to a child's maturity. Pleasant black-and-white drawings throughout. Ages 7-11.

THE LEGEND OF THE WHITE SERPENT. *Retold from the Chinese by A. Fullarton Prior. Illustrated by Kwan Sang-Mei. Tuttle.* 67 *pp.* $2.50. In China, so long ago that "it was not thought strange for a man to spend his whole life in carving a single piece of beautiful ivory," a white snake was given human form and life and love. Her strange, eventful history fills this book, the special contribution of which is the successful evocation of the real-unreal mood of legend. Ages 7-12.

TROVATO. *By Bettina. Illustrated by the author. Ariel.* 47 *pp.* $3.50. This large book is for children past conventional picture-book age. An Englishwoman on holiday at the Italian seashore adopts a small waif. Toward the end of the book the boy becomes a famous singer. The story is slight, but unusual and subtle. Much characterization is left to the pictures, which include marvelously apt sketches of the strong-willed English lady and a variety of Italian villagers. The large faces of children are drawn in a strange fine line that wavers from the beautiful to the almost grotesque. Ages 8-11.

GRASSLANDS. *By Delia Goetz. Illustrated by Louis Darling. Morrow.* 64 *pp.* $2.75. The importance of the vast expanses of grasslands, how they shaped the lives of the human beings and animals living on

—From "Love Is a Special Way of Feeling."

them, and how in turn these men and these animals changed them, is a thought-provoking theme. Young readers will want to go on from this beginning to learn more about the places and eras that the author glances at briefly. Ages 8-12.

THE LITTLEST REBEL. *By Edward Pepple. 214 pp.* **THE LITTLE COLONEL.** *By Annie Fellows Johnston.* (In one volume with **CAPTAIN JANUARY.** *By Laura E. Richards.*) 93 *pp. Illustrations from Shirley Temple movies. Random House.* $1.25 *each.* Blessed by the sunshine of little Shirley's smile, wooly heads nod, bare black feet scrape, and kind old Uncle Tom and Mandy hop to the commands of Massa Daddy. Although these separate but nearly identical stories offer a social commentary as up to date as "Birth of a Nation," their plots antedate it. Ages 8-12.

MAGIC, SCIENCE AND INVENTION. *By Amabel Williams-Ellis. Illustrated by Robert Eggers. Putnam.* 64 *pp.* $2. An entertainingly-written but curiously haphazard collection of incidents in the development of science, ranging from the discovery of laughing gas to the invention of airplanes. Ages 8-12.

SEA MONSTERS. *By William Knowlton. Illustrated by Helen Damrosch Tee-Van. Knopf.* 137 *pp.* $2.75. A fascinating account of real and legendary sea-monsters enriched by many direct quotations from people of scientific stature who have encountered some little-known and frightening creatures of the deep. Uncluttered writing and clear illustrations. Ages 10 up.

LOVE IS A SPECIAL WAY OF FEELING. *By Joan Walsh Anglund. Illustrated by the author. Harcourt, Brace. Unpaged.* $1.75. The book is charming—in size, in decorations, in subject, in price, and in its evident salability to "all ages." Mrs. Anglund's continuing choice of abstract—and important—subjects for children is commendable. But her tendency to ignore rather than acknowledge the ambiguities inherent in her themes, her bent toward the didactic, and her apparent inability to distinguish between the way people feel about each other and about things is unfortunate. All ages.

Besides Mrs. Black, reviewers for this issue (all members of the faculty of Bank Street College) are Joan Windsor Blos, Betty Miles, and Ruth Sonneborn of the Publications Department, and Claudia Lewis of the Teacher Education and Research Departments.

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China Wall

Continued from page 15

datum is placed in apposition with the 2.25 per cent annual rate of increase for China's population as a whole, an obvious anomaly appears. Conclusions must be tentative, but it appears that after an increase in the local birth rate resulted from peasant optimism following land redistribution in 1950-51, there was a pessimistic contraction correlated with the drive to establish collectivization. If this is so, we can only wonder at the effects which the establishment of the communes will have on population size.

A further point may be made with regard to this topic. The practice of female infanticide has been attacked by official propaganda and legal measures. Geddes reports that the peasants "contrasted the 'bad old days' when newly born children might be 'thrown into the river' with the happy present when 'everyone wants to have children.'" Note, however, that the ratio of boys to girls in the age-group 0-5 in 1935 was 118:87, boys predominating by 35.5 per cent. In 1956 there were 113 boys and 60 girls in the same 0-5 category; boys predominated by about 88 per cent despite the fact that all of the children in this age-group were born in the Communist period. It may be that this represents merely a fortuitous abnormality. Under the circumstances, however, and considering the known cultural background, it seems quite possible that female infanticide continued despite heavy propaganda and other measures by the government. Such information, fragile as it is, has obvious significance, but it can be obtained only through field work by independent social scientists.

MORE extensive analysis of the contrasts between K'aihsienkung as reported by Fei and Geddes would reveal a considerable number of points of tantalizing interest and potential significance. It is not my purpose, however, to digest this remarkable work or to extend it by further comparisons, for example, with the rich data supplied by René Dumont, a French agronomist who surveyed a large number of Chinese villages and collectives in 1955. It is my intention to show that the returns of field work are such that they justify the most searching inquiry into United States policy concerning the free travel of scholars to the Mainland, with the goal of expediting or at least permitting the movement of those who wish to go.

Granted such permission, what are the chances that the People's Government will allow Americans to pry into communes and investigate the reactions of the people to the changes which they are undergoing? It would certainly be foolhardy to try to predict the specific response of the Chinese, but it is even more certain that the only way of finding out is through the presentation of a serious application. Quite possibly the Chinese will ask reciprocal privileges, as they have done in the case of the newsmen. There is some likelihood, however, that no such demand will be forthcoming because the present structure of the social sciences in Mainland China makes little provision for the community study-social survey approach. Should some kind of reciprocity be requested, our State Department might choose to avoid the issue as it has in the case of the journalists. There is no profit in considering this possibility; my argument is not to the administrative issues but to the advantages of a change in the policy of our government.

RETURNING to the question of Chinese reaction to the request of United States citizens to travel to China for research and communication with fellow scholars, there are several reasons for anticipating approval. The Chinese government is proud of its accomplishments. Removing the positive developments which have occurred from their ideological matrix, there can be no gainsaying the achievements which, within a mere decade, have transformed China into a world power. The Chinese are eager for the rest of the world to see and appreciate what they have done. There is no reason for believing that this would be less desirable for observers from the United States; indeed, it is not unlikely that the Chinese are especially eager to impress us. As a matter of fact, the Chinese may welcome an exchange of scholars as a means of breaking the impasse that has grown up over the exchange of journalists.

The flow of travelers through China has not ceased during the decade since the Communists assumed control, and we are even told that preparations are being made for a resumption of a genuine tourist trade, as opposed to the state-sponsored visits which have predominated until now. Particular care has been taken to encourage visits to China by artists and scholars; the hospitality shown Dr. Geddes exemplifies the cooperation which may be expected.

Realistically, we should not assume that the first American visitors will be permitted to engage in full-scale research, settling into a village or commune for several months or a year and freely investigating all aspects of local culture. More likely, the early visitors will be taken on conducted tours, granted access to the most ideologically secure Chinese scholars. We may also expect a certain degree of supervision and "assistance." Yet, there is nothing unhealthy in a slow and careful development of relations, and we may reach the point at which more ambitious undertakings will become feasible. As a matter of fact, it might be wise to include archeologists and historians among the early visitors, for the work in their areas is politically less sensitive (though not necessarily less controversial) and the Chinese are particularly proud of their recent archeological advances.

Persons hostile to this plea for the movement of United States scholars to China may question the value of observations made under the scrutiny and supervision of a government devoted to massive propaganda. As a first obvious point, however, nothing could be worse than the present impasse and isolation. There is an equally obvious advantage to be gained by sending to China properly qualified personnel, individuals who speak Chinese and whose academic backgrounds are proof of bona fide interest and ability. We have already had considerable success with a similar program in the USSR, and notable work has been done in Yugoslavia. It is true that there are hazards, but these are of the kind invariably faced by traveling scholars and field workers; protection against these difficulties resides in the caliber of our personnel.

The State Department may raise the question of the safety of the people who would make these trips. The concern is reasonable but somewhat irrelevant. Those who go will do so on a purely voluntary basis. It will be explained to them that the United States government is merely permitting their journey and accepts no responsibility for their well-being or safety. Anthropologists who have long had a tradition of field work in remote areas will ask no more; scholars representing other disciplines will gladly accept the same conditions. After all, there is no compulsion to go.

The matter before us is not strange to the duly constituted apparatus of our government. On November 1, 1959, the U. S. Senate Committee on Foreign Relations, of which Senator J. W. Fulbright is chairman, made public a report that had been prepared for the committee by a private research organization. One of the major conclusions of the report was that a mutual exchange of journalists should be arranged with Communist China and that this should "be followed by proposals for the exchange of scholars and commercial representatives." There is very important ground to be broken here, and perhaps the way to accomplish it is through a new "Fulbright Program."

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PERSONALS

HARRISON BROWN, "Science, Technology and U.S. Foreign Policy," March 21st, 8:00 P.M., San Francisco State College, Downtown Center, 540 Powell. Tickets $2 and $1. Morain, American Humanist Association, 156 Montgomery, San Francisco. YUkon 6-5977.

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HAVE BRAIN, WILL TRAVEL. College teacher wants to eat, seeks summer job. Available May. Box L-183.

TRAVEL-MINDED female college grad, 25, fine arts, journalism, photography, philately background desires challenging position. Box L-303.

RESPONSIBLE BUSINESSMAN leaving mid-April for England, Europe will undertake business commissions, make commercial contacts and investigations for equally responsible parties. Box L-180.

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PERSONALS

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(Continued on page 46)

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HOUSES AVAILABLE

(Continued from page 45)

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FAIRFIELD COUNTY, CONNECTICUT, seashore town. Charmingly furnished home—4 bedrooms, 2 baths, dishwasher, washing machine, dryer. Studio, children's playhouse. Beach privileges. NYC commuting. July, August, $1,000. Box L-164.

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IF YOU'RE ACCUSTOMED TO THE MOST FOR THE LEAST . . . try Beekman Tower Hotel for the most marvelous views in all Manhattan . . . the finest location: exclusive Beekman Hill adjacent to United Nations and East River in the heart of midtown . . . famous Top o' the Tower Cocktail Lounge (26 stories high in the sky), Turtle Bay Dining Room. Enjoy a most pleasant outlook on rates, too: special value in a few single rooms with semi-private bath, $6.50. Family rates also available. If you're driving to New York, write to BEEKMAN TOWER HOTEL, 49th Street at First Avenue (3 Mitchell Place), New York 17, New York for SR map showing how to avoid city traffic.

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INFLATION is here. Most for your vacation dollar. All-inclusive rate. We are not subsidized. 25 miles from Yellowstone Park. Write Ox Yoke Ranch, Emigrant, Montana.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

SUMMER 1960! THE LOG HOUSE, Thirteenth Lake, North River, New York.

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THE FALES, WILLIAMSTOWN, MASSACHUSETTS. Opening May—birds, wildflowers, excellent food.

VACATION [vacate + shun] 1. To vacate, get out of oneself. 2. To shun feverish, redundant, summer holidays, instead resort to calm and quiet. THE ISLAND INN, Monhegan Island, Maine. Booklet D ?

SEASHORE VACATION? Christian Fellowship! Be a Miramar guest July 30th-Labor Day. Alcoholic beverages banned. Episcopal Church Center, Bellevue Avenue, Newport, Rhode Island.

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KINGSLEY DOUBLE-CROSTIC NO. 1356

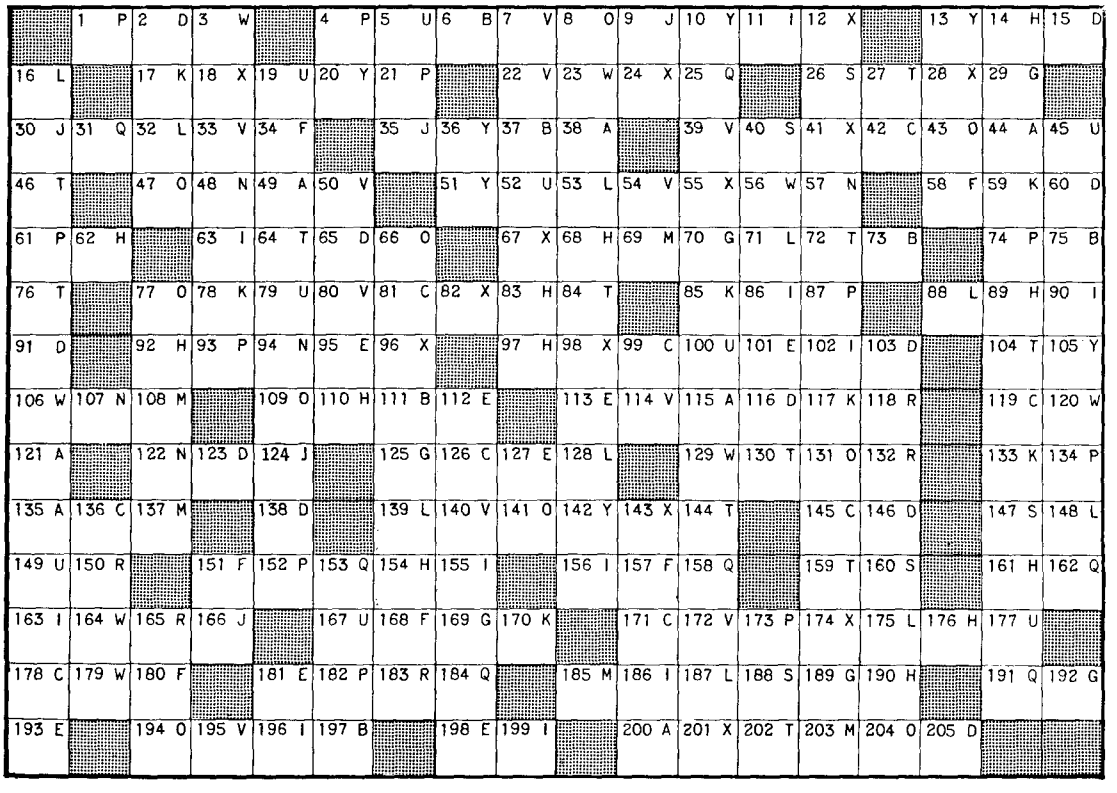
Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Ancestry; degradation (!).	121 49 200 115 38 44 135
B. Odd; rough.	75 6 197 37 111 73
C. Snake of S U.S., long, slender, whose scales look as if braided.	81 145 119 136 126 99 178 171 42
D. What Al Smith called Hearst's public support of Ogden Mills for governor of New York, 1926 (3 wds.).	116 123 103 205 65 146 15 60 138 91 2
E. Supercilia.	193 112 127 181 101 198 95 113
F. Followed by Words G and H, T. S. Eliot's line preceding the famous "Not with a bang but a whimper (2 wds.).	58 168 151 180 157 34
G. See Word F (2 wds.).	70 192 189 125 169 29
H. See Word F (3 wds.).	97 110 14 161 89 68 83 92 62 176 190 154
I. Any compound of two fairly equally divided things (comp.).	155 156 196 199 90 163 102 86 186 11 63
J. A planet.	124 9 166 30 35
K. A plane for rounding pieces such as handles, chair rounds, etc.	17 78 85 133 59 117 170
L. Unpleasant; vile; odious.	71 139 148 32 53 128 175 88 187 16
M. Recess.	203 69 185 137 108
N. Had sufficient courage for any purpose.	122 94 107 48 57
O. Excited animosities in; exacerbated.	131 66 47 194 109 204 43 8 141 77
P. To be reflected.	61 173 4 182 93 74 87 152 134 1 21
Q. Psalm sung at the beginning of the Anglican Communion service.	153 184 191 158 162 31 25
R. Poverty-stricken.	118 183 165 150 132
S. Sort of robot in ancient Jewish Legend.	147 160 188 40 26
T. Classification of some of the poorer Hibernian immigrants of the 80s and 90s (2 wds.).	46 130 27 159 76 84 202 64 72 104 144
U. Charles Lamb thought this "knock" the most interesting in the world (3 wds.).	100 167 45 52 5 177 19 149 79
V. Set here and there among other things.	114 50 22 80 140 195 54 33 172 39 7
W. Engraved address, firm name, etc. at the top of letter paper.	120 106 129 56 23 3 179 164
X. Liable to punishment of being carried elsewhere.	143 41 201 28 96 55 98 18 82 24 67 174 12
Y. A day of rest.	51 36 10 13 142 20 105

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 11 of this issue.

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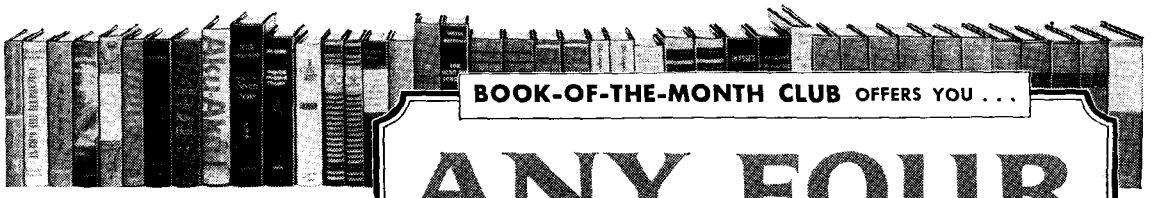

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